

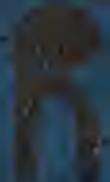
GEORG PHILIPP

TELEMANN

SINGET DEM HERRN
EIN NEUES LIED
PSALM 96



HÄNSSLER
EDITION 39.124/01



No 20

Georg Philipp Telemann

Singet dem Herrn ein neues Lied

Psalm 96, 1–9

für Sopran, Alt, Tenor, Baß,
vierstimmigen Chor,
zwei Violinen, Viola
und Generalbaß

herausgegeben von
Klaus Hofmann (Herbipol.)

HE 39.124/01

Hänssler-Verlag · Neuhausen-Stuttgart

Vorwort

Telemanns Vertonung der Verse 1–9 des 96. Psalms *Singet dem Herrn ein neues Lied* ist in zwei Handschriften überliefert: einer zeitgenössischen Partiturabschrift, die in der Musikabteilung der Staatsbibliothek Preußischer Kulturbesitz in Berlin unter der Signatur Mus. ms. 21728¹ Nr. 19 aufbewahrt wird; und in einer Partitur und Stimmen umfassenden Handschrift der Stadt- und Universitätsbibliothek Frankfurt am Main mit der Signatur Ms. Ff. Mus. 1371.

Der Schreiber der Berliner Partitur, die offensichtlich anhand von Einzelstimmen angefertigt wurde, ist nicht bekannt. Der Titel auf der ersten (auf S. 4 dieser Ausgabe im Faksimile wiedergegebenen) Notenseite lautet: „Partitura / a. 8 voc Viol et Oboe 1. Viol et Oboe 2 / Viola. C. A. T. B. et Continuo / di Teleman“. Eine Besonderheit ist, daß die Generalbaßstimme fast durchgehend zweifach, in D-Dur und – offenbar für die Orgel – nach C-Dur transponiert, erscheint. Der Continuopart ist hier, wie auch in der Frankfurter Handschrift, ohne Bezifferung.

Die Frankfurter Handschrift ist von Johann Balthasar König (1691–1758) geschrieben, der Telemann seit dessen Frankfurter Amtszeit freundschaftlich verbunden war und mit seinen Abschriften bedeutenden Anteil an der Überlieferung Telemannscher Kirchenmusik hat. König war 1703 in die Kapelle der Stadt Frankfurt eingetreten, wirkte von 1721 bis 1727 als Musikdirektor an St. Katharinen und übernahm dann das einst von Telemann verwaltete Amt des städtischen Musikdirektors und Kapellmeisters der Barfüßerkirche.

Königs Partitur trägt auf der ersten Notenseite (s. Faksimile S. 5) die Überschrift „Der 96 Psalm“ und die Komponistenangabe „Von Telemañ“. Besetzungsangaben sind nicht vorhanden. Der Stimmensatz umfaßt in je einem Exemplar: *Canto, Alto, Tenore, Basso, Violino 1.^{mo}, Violino 2.^{do}, Viola, Violoncello und Organo* (diese Stimme in C-Dur). Ein genauer Vergleich zeigt, daß die Stimmen auf die von König geschriebene Partitur zurückgehen; sie blieben deshalb bei der Redaktion des vorliegenden Notentextes unberücksichtigt.

Die beiden Quellen unserer Ausgabe überliefern den Notentext mit zahlreichen, z. T. gravierenden Fehlern und Auslassungen, berichtigen und ergänzen sich dabei aber zumeist wechselseitig. Insgesamt ist wohl die Frankfurter Partitur als die verlässlichere Quelle anzusehen. Die Berliner Handschrift ist, zumindest stellenweise, ziemlich flüchtig und mechanisch kopiert – beispielsweise ist der Altpart des Duetts Nr. 8, von den beiden letzten Takten abgesehen, durchgehend um einen Takt vorverschoben notiert.

Bemerkenswert ist, daß in der Berliner Handschrift an zwei Stellen Sätze voneinander getrennt erscheinen, die nach der Frankfurter Quelle unmittelbar ineinander übergehen: Die *Sonata* endet in der Berliner Version als selbständiger, mit dem folgenden unverbundener Satz mit einem besonderen, nach T. 23 angefügten Schlußtakt. Und in dem gleichen Sinne schließt das Duett Nr. 3 mit dem ersten Viertel von T. 33 (mit nachfolgenden Pausen und Doppelstrich); der Halbtakt zu Beginn des folgenden Rezitativs ist durch einen vorgezogenen Einsatz des *Basso continuo* zum Volltakt ergänzt (s. Lesartenverzeichnis). Daß Königs Abschrift hier die ursprüngliche und bessere Lösung bietet, liegt auf der Hand. Da die Sätze 3, 4 und 5 auch vom Tonartverlauf her zusammengehören, geht zumindest die Abtrennung von Nr. 3 sicherlich nicht auf den Komponisten selbst zurück.

Weniger eindeutig ist der Sachverhalt bei einer Reihe von kleinen Divergenzen der beiden Quellen. Hier mußte von Fall zu Fall zugunsten der einen oder der anderen Handschrift entschieden werden. In drei Fällen allerdings läßt unsere Ausgabe die Frage der Authentizität offen und bietet zusätzlich zu der Frankfurter Version in kleinerem Stich als Alternative eine Variante der Berliner Handschrift, und zwar bei T. 41 des Baß-Rezitativs Nr. 4, T. 40 und 47 des Sopran-Alt-Duetts Nr. 8 und T. 12 des Schlußsatzes. Im zuerst genannten Falle ist wohl eine der beiden Lesarten korrumptiert – welche, ist freilich nicht mit Sicherheit zu sagen. Bei der Berliner Lesart zu T. 40 und 47 des 8. Satzes könnte es sich ebensogut um die ursprüngliche Form wie um eine nachträgliche Vereinfachung handeln. Die Berliner Variante zu T. 12 des Schlußsatzes könnte auf einem Kopierfehler beruhen (zumal sie ihrerseits fehlerhaft überliefert ist – s. Lesartenverzeichnis), fügt sich aber andererseits musikalisch höchst sinnvoll in den gegebenen Zusammenhang ein (Dezimenparallelen *Violine II/Baß* – Terzparallelen *Violine I/Sopran*) und umgeht zugleich das technische Problem, das die Frankfurter Version dem Chorsopran mit dem ungewöhnlich exponierten Einsatz stellt.

Die vorliegende Ausgabe bietet den überlieferten Notentext in revidierter Form und in einer der heutigen Editions- und Aufführungspraxis entsprechenden Umschrift. Zusätze des Herausgebers sind, soweit sie nicht im Revisionsbericht als solche ausgewiesen werden, in der Partitur durch kleinere Stich, Kursivschrift oder, bei Bögen, Punktierung gekennzeichnet. Abweichungen von der einen wie von der anderen Quelle oder auch, in Sonderfällen, von beiden sind in dem am Schluß dieses Heftes wiedergegebenen Lesartenverzeichnis aufgeführt.

In den Vokalpartien der beiden Rahmensätze rechnet Telemann, wie es scheint, teilweise mit solistischer Ausführung. Die in Klammern gesetzten Angaben hierzu sind unverbindliche Empfehlungen des Herausgebers.

In den Besetzungsangaben dieser Ausgabe nicht berücksichtigt sind die beiden Oboen, die nach der Berliner Handschrift *Violine I* und *II* verstärken. In der Frankfurter Handschrift ist kein Hinweis auf ihre Mitwirkung zu finden. Da ihnen nirgends eine selbständige Rolle zugewiesen ist, sind sie jedenfalls entbehrlich.

Die Generalbaßaussetzung stellt einen in einfache Form gebrachten Herausgebervorschlag dar. Erwähnt sei in diesem Zusammenhang, daß der Generalbaßpart in den Sätzen 6 und 9 in der Berliner Handschrift überall dort, wo er in Königs Partitur im Sopran-, Alt- oder Tenorschlüssel notiert ist und als „*Basso seguente*“ mit diesen Stimmen geht, pausiert. Unsere Ausgabe folgt hier der Frankfurter Quelle und deutet die Schlüsselung der Vorlage in der Notationsweise des Orgelparts an.

Der Musikabteilung der Staatsbibliothek Preußischer Kulturbesitz in Berlin und der Musiksammlung der Stadt- und Universitätsbibliothek Frankfurt am Main sei für die Übermittlung von Mikrofilmkopien und die Erlaubnis zur Veröffentlichung des Werkes verbindlich gedankt.

Preface

Telemann's setting of vv 1-9 of Psalm 96, *Singet dem Herrn ein neues Lied* (Sing unto the Lord a new song) has survived in two manuscript sources, viz. a contemporary copy of the score, held by the *Musikabteilung der Staatsbibliothek Preussischer Kulturbesitz* in W. Berlin, shelf no: Mus. ms. 21728
1 Nr. 19, and also in manuscripts of the score and parts housed by the *Stadt- und Universitätsbibliothek Frankfurt am Main*, shelf no: Ms. Ff. Mus. 1371.

The copyist of the Berlin score — which is clearly compiled from a set of parts — has not been identified. The title on the first page of music (shown in facsimile on p. 4) reads: "Partitura / a. 8 voc Viol et Oboe 1. Viol et Oboe 2 / Viola. C. A. T. B. et Continuo / di Teleman". A peculiarity of the score is the fact that virtually throughout the Basso continuo part is written in two keys: D major and a transposition into C major, clearly for the organ. In both sources the Basso continuo part is unfigured. The Frankfurt source is by hand of Johann Balthasar König (1691–1758), a close friend and associate of Telemann's during his time in Frankfurt, thanks to whom many copies of Telemann's sacred output has survived. König became a member of the municipally maintained band of musicians in 1703; from 1721–1727 he was director of music at St. Katharinen, from where he moved to the post of Municipal Director of Music and *Kapellmeister* at the Barfüsser-kirche, a joint position held earlier by Telemann himself.

König's score (cf facsimile on p. 5) heads the first page of music "Der 96 Psalm", giving as the composer "Von Teleman". No list of the forces required is given. The set of parts comprises one copy each for *Canto*, *Alto*, *Tenore*, *Basso*, *Violino 1^{mo}*, *Violino 2^{do}*, *Viola*, *Violoncello* and *Organo* (notated in C major). Closer examination reveals that the parts are derived directly from the score. Consequently they have not served as a source for this edition.

Both surviving sources contain numerous — and on occasion quite serious — errors and omissions. However, in nearly all cases one of the sources is seen to be correct. Generally speaking the Frankfurt score is the more reliable of the two. The Berlin manuscript appears to be in places a hasty and inexpert copy, as indicated by the alto part of the duet (No 8), in which until the final two bars the part is written out one bar early.

Another strange feature of the Berlin score is the dividing-off in two instances of numbers that in the Frankfurt source are overlapped. Thus the *Sonata* ends in the Berlin version as an independent movement not related to what follows, and rounded off by a final bar tacked on to Bar 23. Likewise the duet (No 3) ends with the opening crotchet of Bar 33 (followed by appropriate rests and double bar-line); the half-bar at the beginning of the following recitative is made up by bringing forward the entry of the Basso continuo part, to create a full bar (cf Critical Commentary). Needless to say, König's score represents here the original and better version. The fact that Nos 3, 4 & 5 belong together in their tonality, makes it clear that the dividing-off of No 3 at least is unlikely to be the work of the composer.

In other cases, however, minor discrepancies between the two sources were less clear to sort out, and each was taken on its own merits. In three instances the present edition leaves open which version is authentic, by notating in small print the alternative reading of the Berlin source, in addition to the Frankfurt reading given in normal print. Thus in Bar 41 of the Bass recitative (No 4), Bars 40 and 47 of the duet for Soprano and Alto (No 8) and Bar 12 of the final movement two versions will be found. In the first of the above, one of the two appears to be corrupt, though it is not easy to decide which. Bars 40 and 47 of No 8 in the Berlin source could convincingly represent either the original reading or a later simplification. The Berlin variant to Bar 12 of the final movement could well be the result of a copyist's error (especially since it is itself inaccurate — cf Critical Commentary); however, it makes good musical sense (parallel tenths between Violin 2 and the Bass, and parallel thirds between Violin 1 and Soprano) and circumvents at the same time the technical problem of a particularly exposed lead for the sopranos as found in the Frankfurt reading.

The present edition presents the source material in revised form, transcribed into current editorial and performance usage. All editorial addenda not specifically mentioned in the Critical Commentary appear in small print, italics, or dotted lines (slurs and ties). Deviations from either source, or as in a few cases from both sources, are listed at the end of this edition.

In the vocal parts of the first and last movements Telemann would appear to have expected certain sections to be taken by the soloists. The bracketed markings to this effect are merely the Editor's own recommendations.

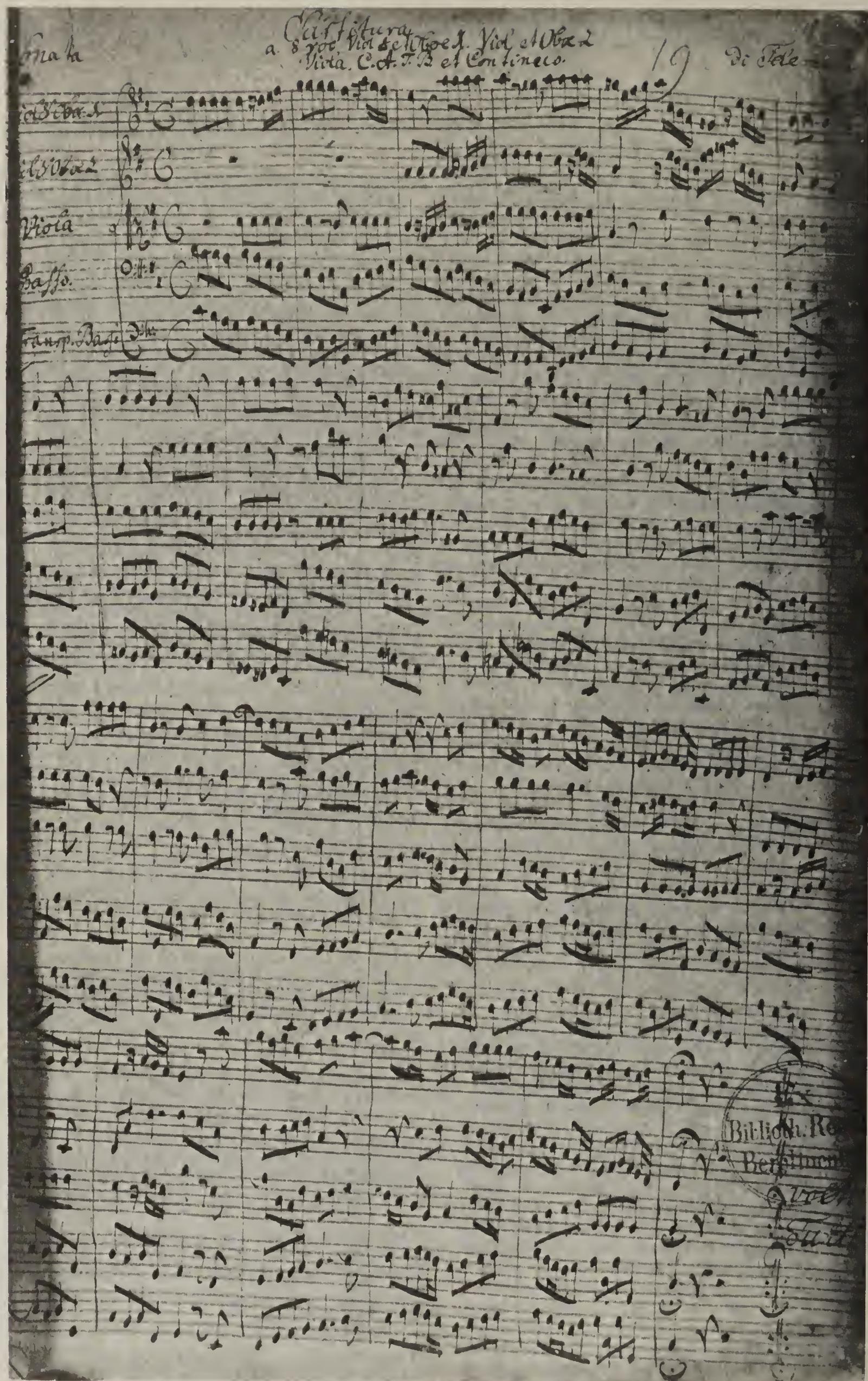
The present score does not make specific reference to the two oboe parts found in the Berlin source; these merely double the two violin parts and are not mentioned in the Frankfurt source. Since they are never independent of the violins they represent an optional extra.

The realization of the Basso continuo in simple form is editorial and need not be slavishly adhered to. It is worth mentioning that in Nos 6 & 9 of the Berlin source the Basso continuo part has rests wherever in König's score the part is notated in the soprano, alto or tenor clef, doubling these parts respectively as a "*Basso seguente*". This edition follows the Frankfurt source and indicates the original form in the notation of the organ part.

The Editor is indebted to the *Staatsbibliothek Preussischer Kulturbesitz* in W. Berlin and to the Curator of the *Musiksammlung der Stadt- und Universitätsbibliothek* in Frankfurt am Main for placing microfilmed material at his disposal and giving their permission for publication.

Tübingen, 1977
Klaus Hofmann (Heripol.)

(Translation by Derek McCulloch)



Vivace

Ier 96 Psalm.

Von Salomon

Stadtbibliothek
Frankfurt am Main

Soprano lyrics:

- Ein gut dam
- für dam
- ein gut dam

Alto lyrics:

- ein gut dam

Bass lyrics:

- ein gut dam

Organ part (bottom staff):

- ein gut dam

Singet dem Herrn ein neues Lied

Psalm 96, 1 - 9

1. Sonata

Georg Philipp Telemann
(1681 - 1767)

Vivace

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

Violoncello
Contrabbasso

Aufführungsdauer/Duration: ca. 20 min.

© Copyright 1978 by Hänsler-Verlag, Neuhausen-Stuttgart HE 39.124/01
Alle Rechte vorbehalten

Herausgeber und Generalbaßbearbeiter:
Klaus Hofmann (Herbipol.)
English version by Jean Lunn

3

Three staves of music for three voices. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. The music consists of six measures.

3

Three staves of music for three voices. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. The music consists of six measures.

6

Three staves of music for three voices. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. The music consists of four measures.

6

Three staves of music for three voices. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. The music consists of four measures.

10

Three staves of music for three voices. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. The music consists of four measures.

10

Three staves of music for three voices. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. The music consists of four measures.

14

14

(17)

(17)

21

21

2. *Coro*

24

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

Violoncello

Contrabbasso

24 [Soli] [Tutti]

Soprano: Sin - - get dem Herrn,
Sing now to God,

Alto: Sin - - - get dem Herrn,
Sing now to God,

Tenore: Sin - - - get dem Herrn,
Sing now to God,

Basso: Sin - - - - get, sin - get dem Herrn,
Sing now to sing now to God,

Organo:

Violoncello:

Contrabbasso:

29
10

Three staves of musical notation. The top two staves are soprano and alto voices, and the bottom staff is basso continuo. The music consists of eighth-note patterns.

29

[*Soli*] + [*Tutti*] +

sin ~ sing - - - get, now, sin - get dem Herrn
sing - - - sing now to God

sin - - - get dem Herrn
sing now to God

sin - - - get dem Herrn
sing now to God

sin - get dem Herrn
sing now to God

Three staves of musical notation. The top two staves are soprano and alto voices, and the bottom staff is basso continuo. The music consists of eighth-note patterns. The vocal parts are labeled [Soli] and [Tutti]. The lyrics are "sin ~ sing - - - get, now, sin - get dem Herrn" repeated three times, followed by "sing now to God".

29

Three staves of musical notation. The top two staves are soprano and alto voices, and the bottom staff is basso continuo. The piano part is shown with chords and basso continuo notes.

[Soli]

ein neu ~ - - es Lied,
new songs

ein neu ~ - - es Lied,
of praise,

ein neu ~ - - es Lied,
new songs

ein neu ~ - - es Lied,
of praise,

ein neu ~ - - es Lied,
new songs

40

40

ein neu - es Lied;
new songs of praise;

- - - es Lied;
of praise;

ein neu - - - es Lied,
new songs _____ of praise,

ein neu - - - - es Lied,
new songs _____ of praise,

40

45

13

45

— — — es Lied;
of praise;

ein neu-es Lied;
new songs of praise;

45

—

50

14

50

[*Solo*] +

sin - -
sing -

50

14

Three staves of musical notation in G major, 2/4 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of eighth and sixteenth note patterns.

55 [Tutti]

Three staves of musical notation with lyrics in German and English. The lyrics are:

get dem Herrn, al - - - -
now to God, all - - - -
le Welt, the earth,

sin - get dem Herrn, dem Herrn, dem Herrn, al - - - -
sing now to God, to God, to God, all - - - -
le Welt, the earth, al - le Welt,
all the earth,

sin - get dem Herrn, dem Herrn, al - - - -
sing now to God, to God, all - - - -
le Welt, the earth, dem Herrn, to God, al - le Welt,
all the earth,

sin - get dem Herrn, dem Herrn, dem Herrn, al - - - -
sing now to God, to God, to God, all - - - -
le Welt, the earth,

Three staves of musical notation showing harmonic progression. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of chords in G major, A major, and B major.

61

61

[Soli]

sin-get, sing now, sin-get dem sing now to Herrn, al-le God, all the Welt, earth,
 al-le all the Welt, earth,

sin-get, sing now, sin-get dem sing now to Herrn, al-le God, all the Welt, earth,

sin-get, sing now, sin-get dem sing now to Herrn, al-le God, all the Welt, earth,
 Tutti

sin-get, sing now, sin-get dem Herrn, al-le Welt, sin-get, sing now to Herrn,
 sing now, sing now to God, all the earth, sing now, sing now to God,

61

[*Tutti*]

68 [Tutti]

sin - get, sing now, sin - get dem Herrn, sin - get, God, sing now,
Herrn, sin - get, God, sing now,

al - le Welt, earth, sin - get, sing now, sin - get dem Herrn, sin - get, God, sing now,
all the sin - get, sing now to God, sin - get, sing now,

sin - get dem Herrn, sing now to God, sin - get, sing now,

al - - - - - le Welt, sin - get, the earth, sing now,

al - - - - - - le Welt, sin - get,
all _____ the earth, sing now,

A musical score page with a key signature of two sharps and a time signature of common time (indicated by 'C'). The score consists of two staves. The top staff uses a treble clef and has a dynamic marking of 'd.' (decrescendo). The bottom staff uses a bass clef and has a dynamic marking of 'p' (pianissimo). Measures 1-4 show the treble staff playing eighth-note chords and the bass staff playing quarter notes. Measures 5-8 show the treble staff playing eighth-note chords and the bass staff playing eighth-note chords.

74

74

sin - get dem
 sing now to Herrn, al - le
 God, all the Welt!
 earth.

sin - get dem
 sing now to Herrn, al - le
 God, all the Welt!
 earth.

sin - get dem
 sing now to Herrn, al - le
 God, all the Welt!
 earth.

sin - get dem Herrn, al - le Welt!
 sing now to God, all the earth.

74

3. Duetto

Alto

Tenore

Organo

Violoncello
Contrabbasso

[Solo]

4

- get dem Herrn,
now to God,

... und lo - ~ - bet, und lo - bet sei-nen Na - ~
... and praise him, and praise him, bless his name most ho - -

4

7

sin-get, sin - ~ ~ ~
sing now, sing

men, ly,
und lo - bet, und
and praise him, and

7

10
 20 - - - get dem Herrn, und lo - - bet, und lo - bet sei - nen Na -
 now to God and praise him, and praise him, bless his name most ho -
 +
 8 lo - - bet sei - nen Na - men, sin - get,
 bless his name most ho - ly, sing now,

10
 13 men, und lo - - - bet, und
 ly, and praise him, and
 sin - - - - - get dem Herrn,
 sing now to God,

13
 16 lo - bet sei - nen Na - - - men,
 praise him, bless his name most ho - - ly,
 sin - get,
 sing now,

16

19

and praise him, and bless his name most ho - ly, and praise

sin - - - - - get dem Herrn, und lo - - bet, und sing now to God, and praise him, and

19

22

- - bet, lo - bet sei - nen Na - men; pre - di - get ei - nen Tag am
him, bless his name most ho - ly; tell of his might and his sal -

lo - - - bet sei - nen Na - men;
bless his name most ho - ly;

22

(24)

an - dern sein Heil, pre - di - get ei - nen Tag am
va - tion each day, tell of his might and his sal -

pre - di - get ei - nen Tag am an - dern sein Heil,
tell of his might and his sal - va - tion each day,

(24)

22

27

an-dern, am an - dern sein
va-tion, sal - va - tion each Heil,
day,

pre-di-get
tell of his

8

am an - dern sein Heil,
sal - va - tion each day,

pre-di-get ei-nen Tag am an-dern
tell of his might and his sal - va - tion

27

30

ei - nen Tag am an - dern sein
might and his sal - va - tion each Heil,
day,

am
sal -

8

sein
each Heil, pre - di - get ei - nen Tag am an - dern, am
day, tell of his might and his sal - va - tion, am
sal -

30

(32)

an - - dern sein Heil !
va - - tion each day.

8

an - - dern sein Heil !
va - - tion each day.

(32)

attacca

4. Recitativo

(35)

Violino I

Musical score for Violino I, Violino II, and Viola. The violins play sustained notes in common time, with a key signature of one sharp. The violins play a note on the first beat and a half note on the second beat.

Violino II

Viola

Basso

(35)

Musical score for Basso. The basso part consists of eighth-note patterns. The lyrics "Er - zäh - ~ De - clare" are written below the staff.

Er - zäh - ~
De - clare

(35)

Organo

Violoncello
Contrabbasso

Musical score for Organo, Violoncello, and Contrabbasso. The organ and cello parts provide harmonic support with sustained notes. The basso part continues its eighth-note pattern. The instruction "[Tutti]" is written at the bottom of the staff.

[Tutti]

37

Musical score for Treble and Bass staves. The treble staff has a single note. The bass staff has a sustained note followed by a dynamic change to piano.

37

Musical score for Bass staff. The lyrics are written below the staff: "let un-ter den Hei-den sei-ne Eh-re, un-ter al-len Völ-kern sei-ne Wun-der," and "a-mong all the na-tions his great glo-ry, and a-mong all peo-ples his great won-ders,"

37

Musical score for Treble and Bass staves. The treble staff shows a dynamic change to forte. The bass staff shows a dynamic change to forte.

40

ossta:

40

un-ter al - len Völ-kern sei - ne Wun -
and a-mong all peo - ples his great won -

40

Wun -

42

42

- der!
- ders!

42

- ders!

5. Solo

Allegro

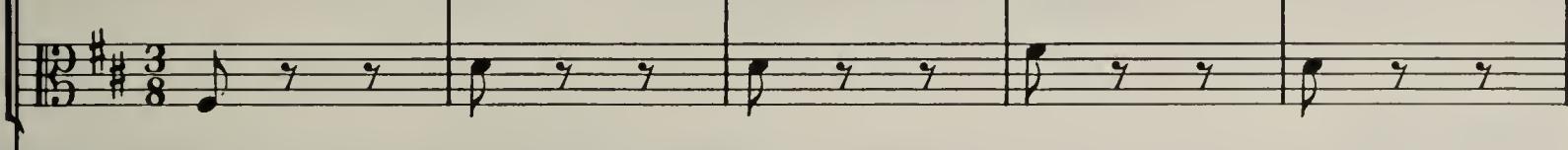
Violino I



Violino II



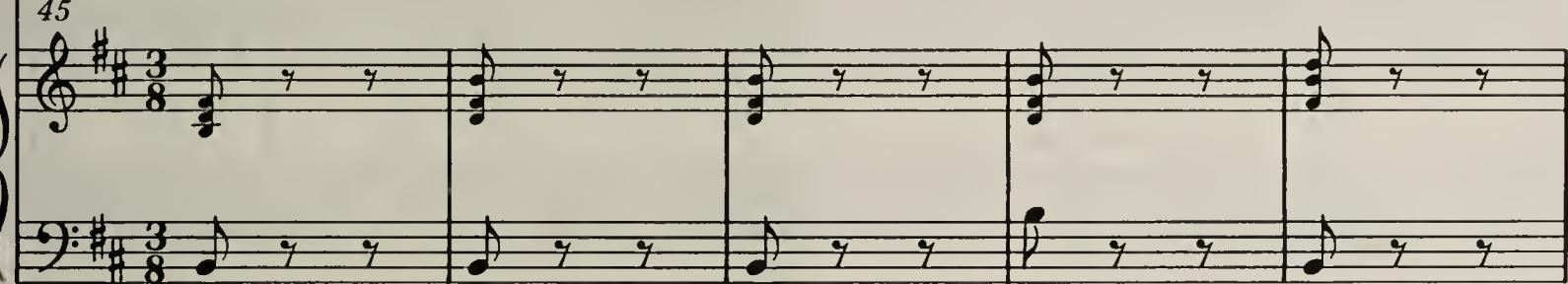
Viola



Basso



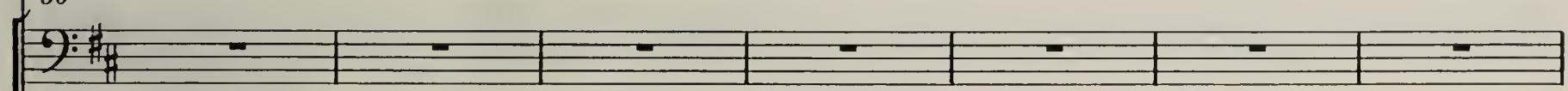
Organo

Violoncello
Contrabbasso

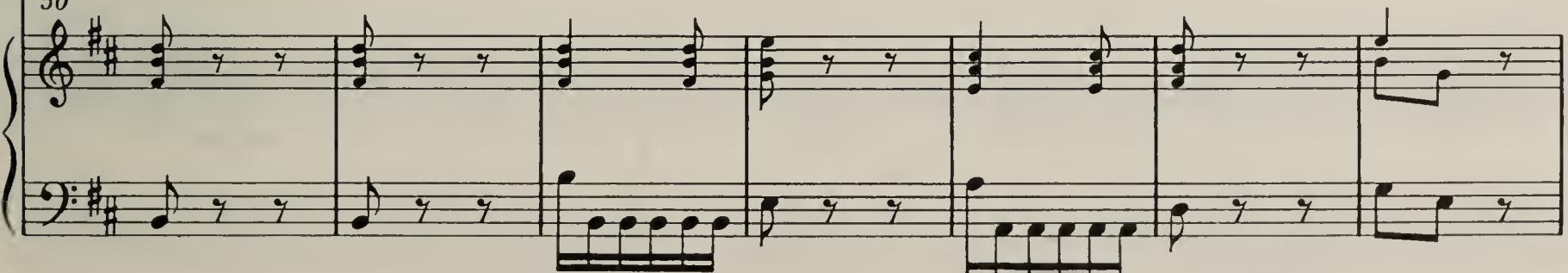
50



50



50



26

57

57

Denn der Herr ist groß,
For the Lord is great,

57

64

64

denn der Herr ist groß und hoch...
for the Lord is great, a - dored...

64

71

71

zu
in
lo
prais ~

71

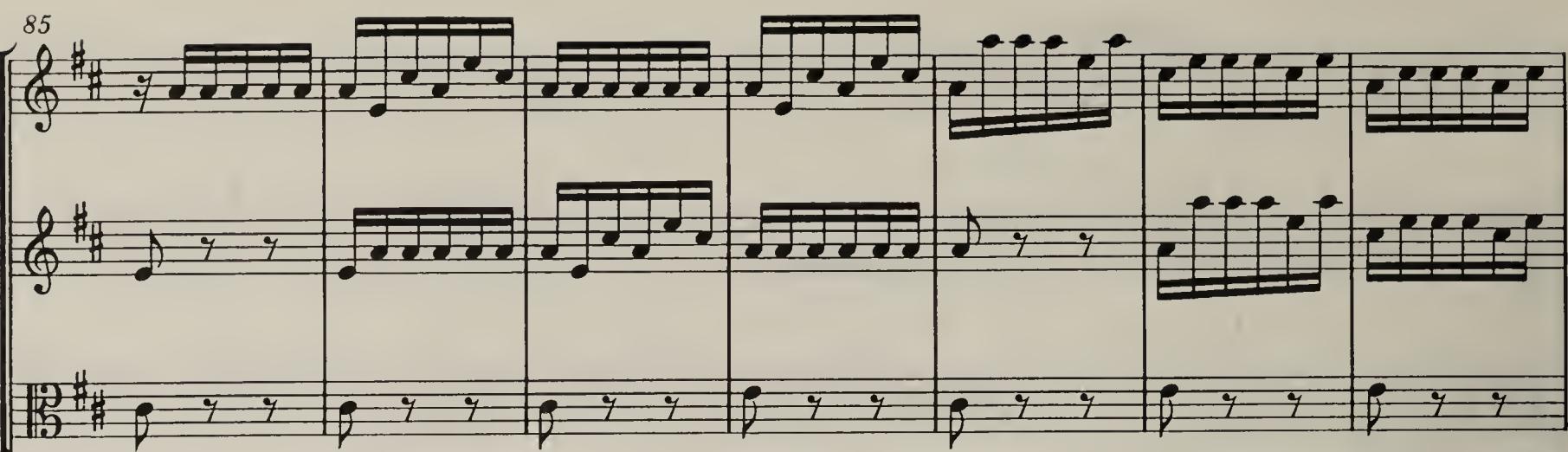
78

78

-
- ben, und hoch____ zu lo ~
- es, a - dored____ in prais -

78

28



85

ben,
es,

85

92

92

wun-der-
do - ing

92

99

99

bar - lich,
won - ders,

wun - der - bar - lich ü - ber al - -
do - ing won - ders more than all

99

106

106

- le Göt - ter.
— oth - ers.

106

112

112

Denn al - le Göt - ter der Völ - ker sind Göt -
For all the gods of the peo - ples are i -

112

119

zen,
dols,
aber der Herr,

119

a - ber der Herr,
but our Lord God,
a - ber der Herr hat den
but our Lord God made the

119

Him - - - - mel ge - macht,
heav - - - - ens in truth,
a ~ ber der
but our Lord

Herr hat den Him-mel, den Him-mel, den Him - - - - mel ge - macht.
God made the heav - ens, the heav - ens, the heav - - - - ens in truth.

32

137

Treble staff: Measures 137-140 show eighth-note patterns. Measure 141 shows eighth-note pairs followed by eighth-note patterns. Measures 142-144 show eighth-note patterns.

Bass staff: Measures 137-140 show eighth-note patterns. Measures 141-144 show eighth-note patterns.

Bass staff (continuation): Measures 137-140 show eighth-note patterns. Measures 141-144 show eighth-note patterns.

137

Treble staff: Measures 137-140 show eighth-note patterns. Measure 141 shows eighth-note pairs followed by eighth-note patterns. Measures 142-144 show eighth-note patterns.

Bass staff: Measures 137-140 show eighth-note patterns. Measures 141-144 show eighth-note patterns.

Bass staff (continuation): Measures 137-140 show eighth-note patterns. Measures 141-144 show eighth-note patterns.

144

Treble staff: Measures 137-140 show eighth-note patterns. Measure 141 shows eighth-note pairs followed by eighth-note patterns. Measures 142-144 show eighth-note patterns.

Bass staff: Measures 137-140 show eighth-note patterns. Measures 141-144 show eighth-note patterns.

Bass staff (continuation): Measures 137-140 show eighth-note patterns. Measures 141-144 show eighth-note patterns.

144

Treble staff: Measures 137-140 show eighth-note patterns. Measure 141 shows eighth-note pairs followed by eighth-note patterns. Measures 142-144 show eighth-note patterns.

Bass staff: Measures 137-140 show eighth-note patterns. Measures 141-144 show eighth-note patterns.

Bass staff (continuation): Measures 137-140 show eighth-note patterns. Measures 141-144 show eighth-note patterns.

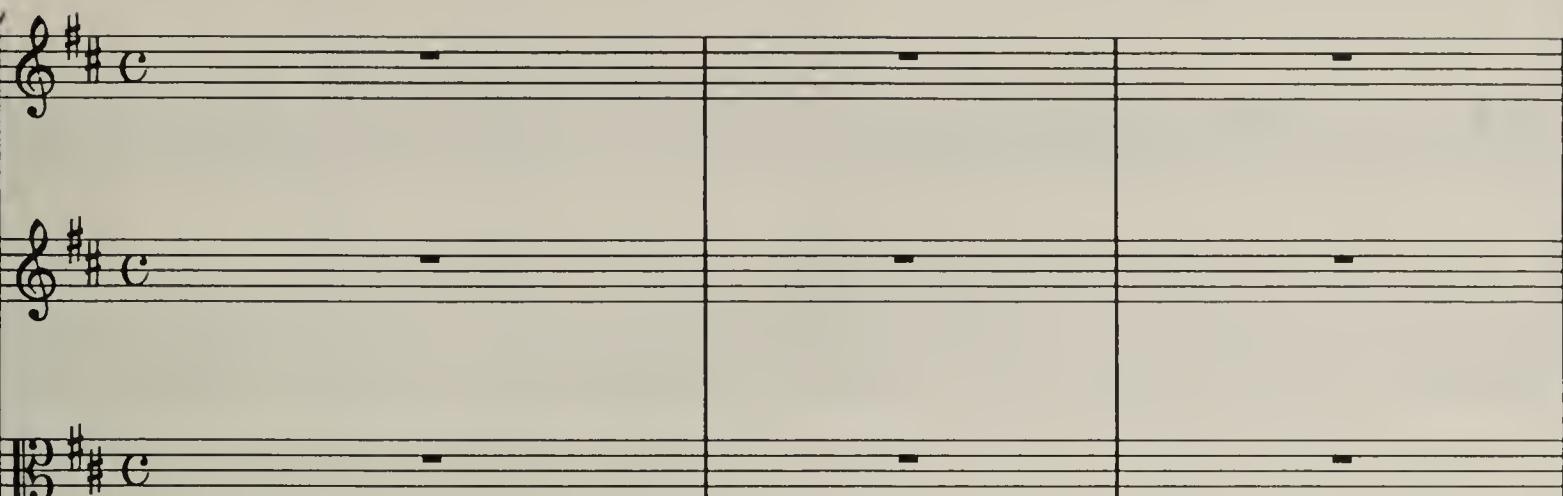
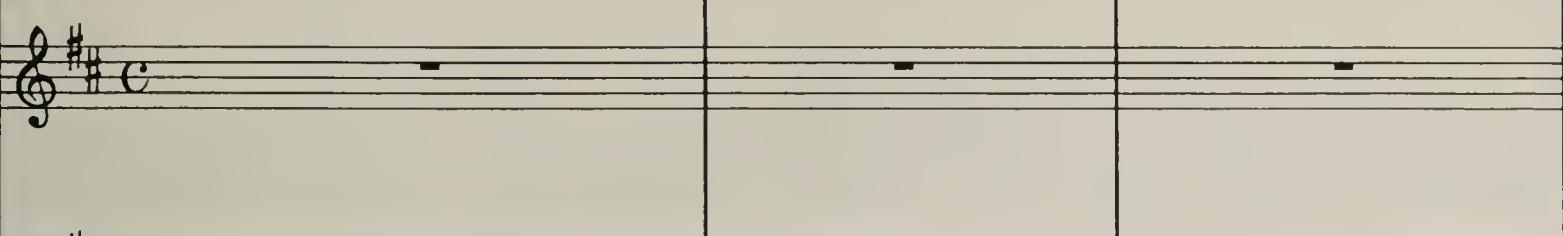
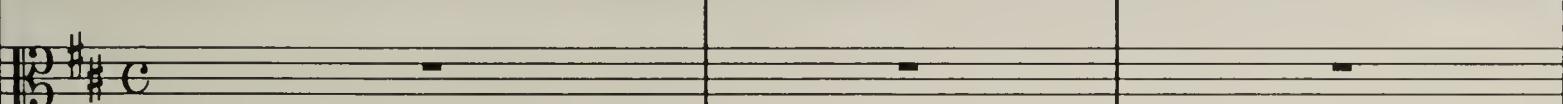
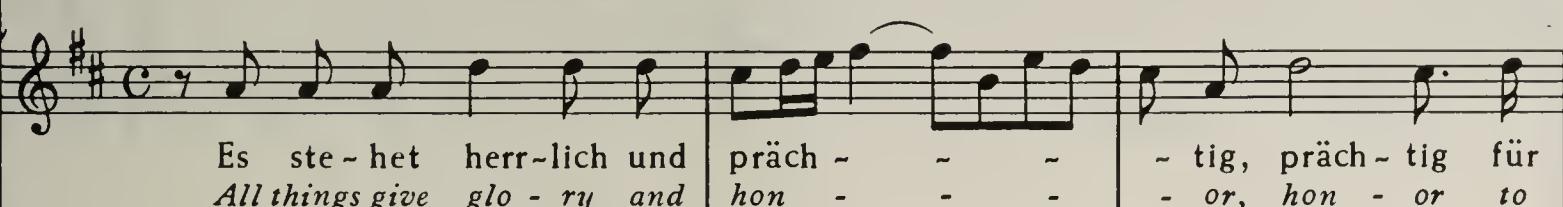
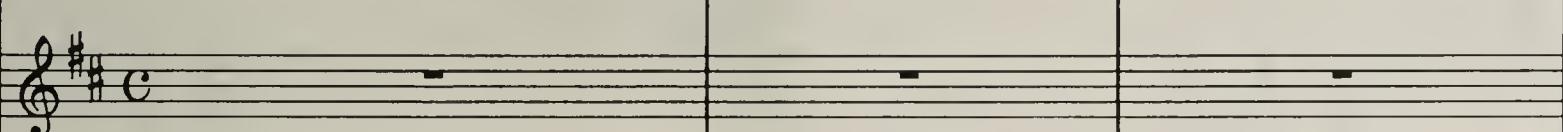
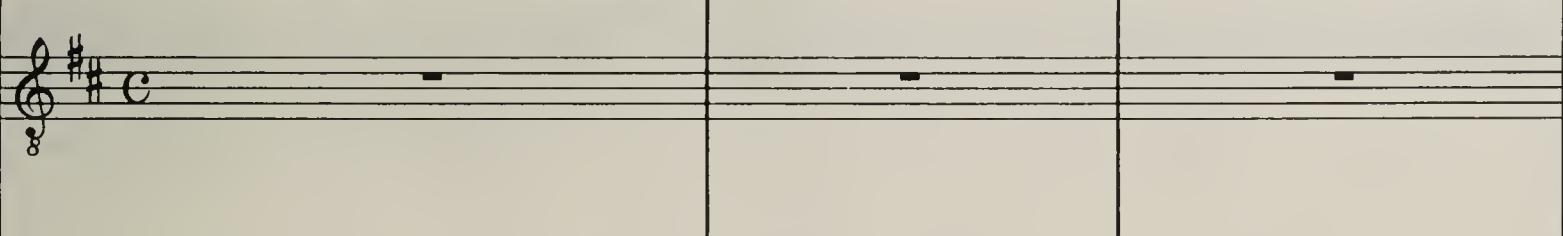
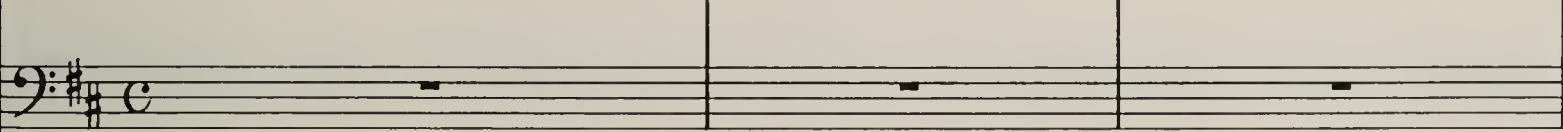
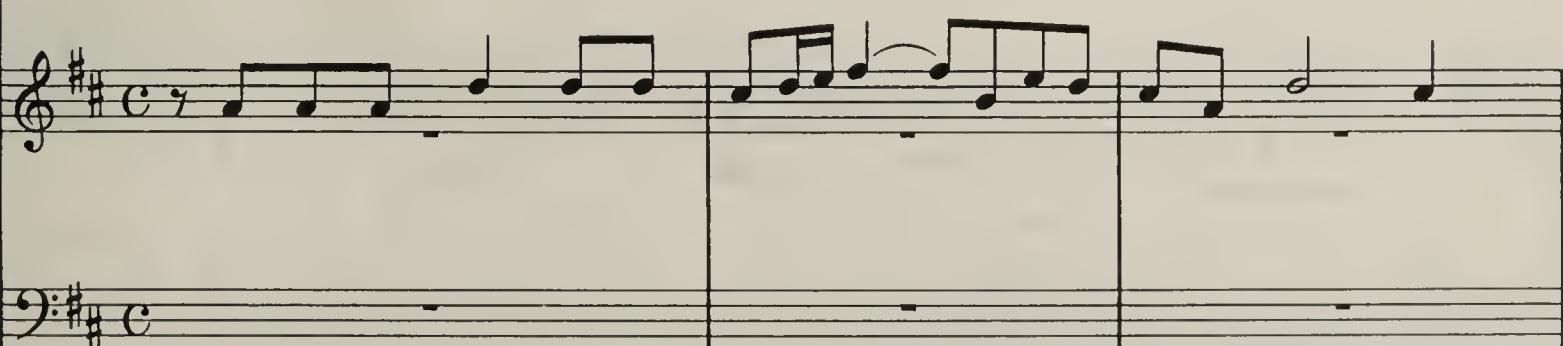
144

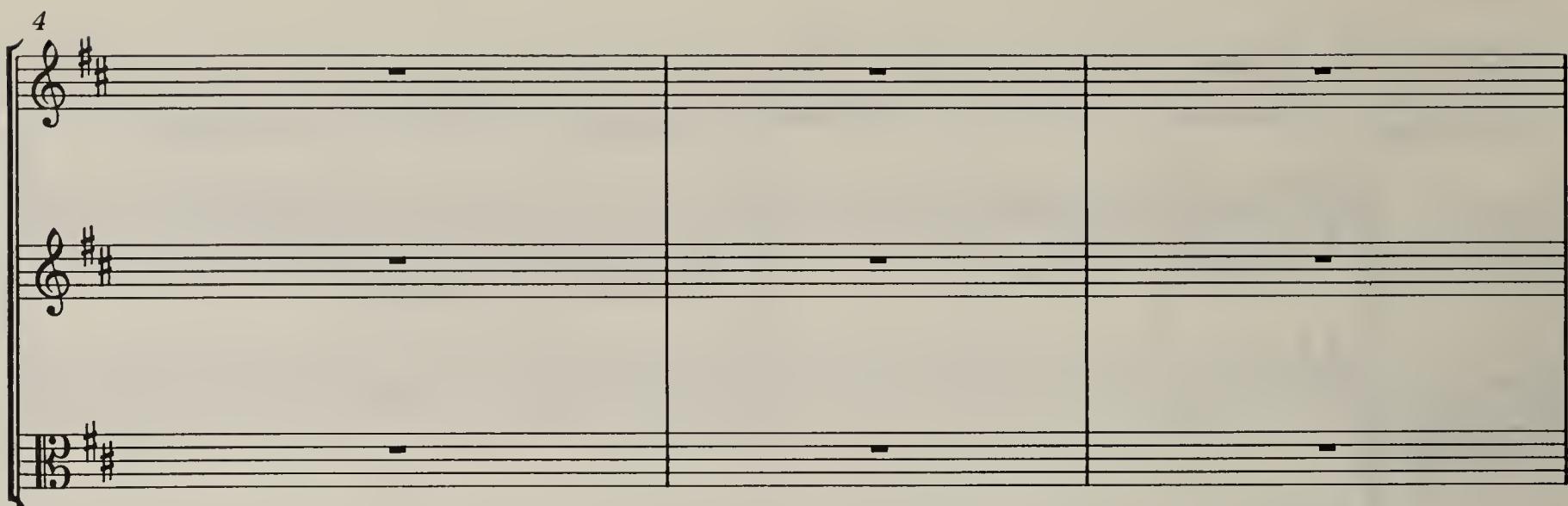
Treble staff: Measures 137-140 show eighth-note patterns. Measure 141 shows eighth-note pairs followed by eighth-note patterns. Measures 142-144 show eighth-note patterns.

Bass staff: Measures 137-140 show eighth-note patterns. Measures 141-144 show eighth-note patterns.

Bass staff (continuation): Measures 137-140 show eighth-note patterns. Measures 141-144 show eighth-note patterns.

6. Coro

Violino I*Violino II**Viola**Soprano**Alto**Tenore**Basso**Organo**Violoncello*
Contrabbasso



4

ihm, es ste - het herr - lich, herr - lich und präch-tig für
him, all things give glo - ry, glo - ry and hon - or to

Es ste - het herr - lich und präch - - - tig, präch - - - tig für
All things give glo - ry and hon - or, hon - or to

8

9:

4

8

9:

ihm, es ste - het herr - lich und
him, all things give glo - ry and

präch - - - - tig,
hon - - - - or,

herr - lich und prächtig für
glo - ry and hon - or to

ihm, es ste - het herr -
him, all things give glo -

- - - - lich, herr - lich und prächtig für
- - - - ry, glo - ry and hon - or to

Es ste - het herr - lich und
All things give glo - ry and

präch - - - -
hon - - - -

- tig, präch - - - tig für
- or, hon - - - or to

10

ihm,
him, es ste-het herr-lich und präch -
all things give glo - ry and hon -

ihm, es ste-het herr-lich und präch -
him, all things give glo - ry and hon -

ihm, es ste-het herr -
him, all things give glo -

Es ste-het herr-lich und präch -

10

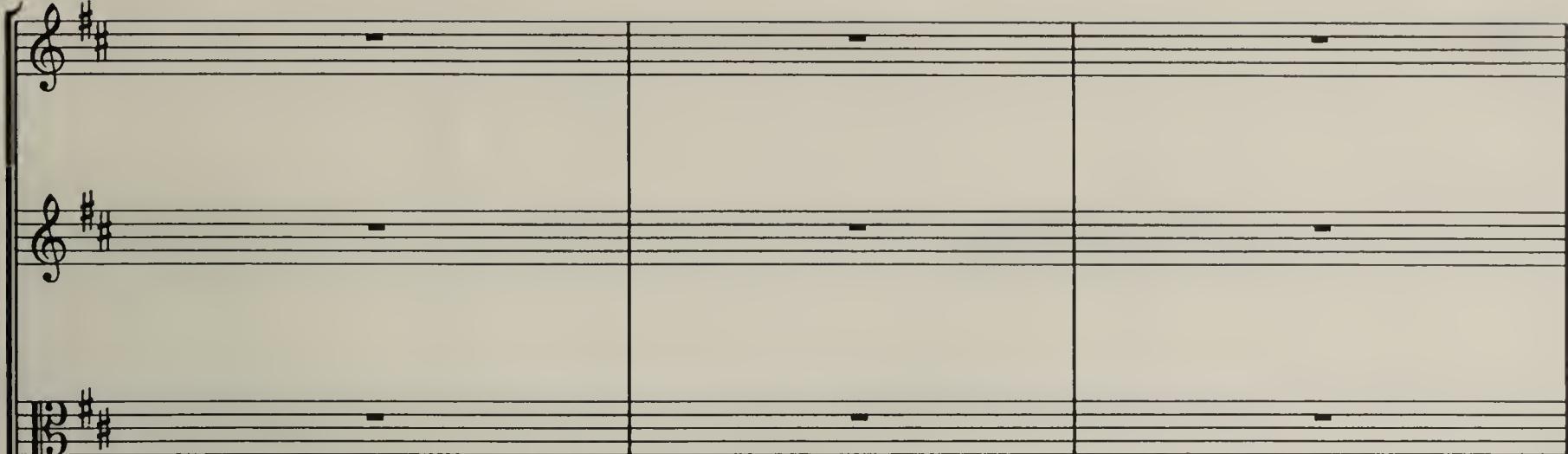
tig, präch -
tig für
or to

tig, präch-tig für
glo - ry and hon - or

tig, präch-tig für
glo - ry and hon - or

tig, präch-tig für
glo - ry and hon - or

[senza Contrabbasso]



ihm, es ste - het herr - lich und präch -
him, all things give glo - ry and hon -

ihm, es ste - het herr - lich und präch - tig, und präch - tig, und
him, all things give glo - ry and hon - or, and hon - or, and

ihm, es ste - het herr - lich und präch - tig, herr -
him, all things give glo - ry and hon - or, glo -

ihm, es ste - het herr - lich und präch - tig für
him, all things give glo - ry and hon - or to

- - lich und präch-tig für ihm,
 - - ry and hon - or to him,

 - - tig, und präch-tig für ihm, es ste - het herr - lich und
 - - or, and hon - or to him, all things give glo - ry and

 8 herr - lich und präch-tig für ihm, es ste - het herr -
 glo - ry and hon - or to him, all things give glo -

 - - lich und präch-tig für ihm, es ste - het herr - - - lich und
 - - ry and hon - or to him, all things give glo - - - ry and

22

22

es ste - het herr - lich und präch - - - -
all things give glo - ry and hon - - - -

- tig, präch - - - - tig für ihm, es ste - het herr - lich und prächtig, und
- or, hon - - - - or to him, all things give glo - ry and hon - or, and

präch - - - - tig für ihm, es ste - het herr - - - -
hon - - - - or to him, all things give glo - - - -

präch - tig, und präch-tig für ihm,
hon - or, and hon - or to him,

25

25

- tig, präch - - tig für ihm, es ste - het herr -
- or, hon - - or to him, all things give glo -

präch - - - tig für ihm, es ste - het herr -
hon - - - or to him, all things give glo -

- - lich und präch-tig für ihm,
- - ry and hon - or to him,

es ste - het herr - lich und präch -
all things give glo - ry and hon -

25

[Tutti]

Three staves of musical notation in G major, 4/4 time. The top staff is Treble clef, the middle is Alto, and the bottom is Bass. Each staff contains six measures of eighth-note patterns.

- - lich und präch-tig für ihm, es ste-het herr -
 - - ry and hon - or to him, all things give glo -

- - lich und präch-tig für ihm, es ste-het herr -
 - - ry and hon - or to him, all things give glo -

es ste-het herr - lich und präch -
 all things give glo - ry and hon -

tig, präch - - tig für ihm, es ste-het herr - lich und präch-tig,
 or, hon - - or to him, all things give glo - ry and hon - or,

Three staves of musical notation in G major, 4/4 time. The top staff is Treble clef, the middle is Alto, and the bottom is Bass. Each staff contains six measures of quarter-note chords.

- - lich und präch-tig für ihm und ge-het ge-wal-tig-lich,
 - - ry and hon - or to him; his val-iант and might-y acts,
 und ge-het ge-

- - lich und präch-tig für ihm und ge-het ge-wal-tig-lich,
 - - ry and hon - or to him; his val-iант and might-y acts,
 wal-tig-lich,
 might-y acts,

- - tig, präch - - tig für ihm und ge-het ge-wal-tig-lich,
 - - or, hon - - or to him; his val-iант and might-y acts,
 und ge-het ge-

und präch - - tig für ihm und ge-het ge-wal-tig-lich,
 and hon - - or to him; his val-iант and might-y acts,

(33)



(33)

wal - tig - lich
might - y acts
and löb -
and splen -
- lich,
- dors,
and

und ge - het ge -
his val - iant and wal - tig - lich und löb -
might - y acts and splen -
- lich
- dors

wal - tig - lich,
might - y acts,
ge - wal - tig - lich und löb -
his might - y acts and splen -
- lich zu, und
- dors dwell, his

und ge - het ge - wal - tig - lich und löb -
his val - iant and might - y acts and splen -
- - - - -

(33)

Musical score for three staves (Treble, Alto, Bass) in G major, 4/4 time. The vocal parts sing eighth-note patterns, while the bass part provides harmonic support.



löb - lich zu in sei - nem
splen - dors dwell with - in his

Hei - - - - lig - tum, und ge - het ge -
ho - - - - ly place, his val - iant and

zu in sei - nem
dwell with - in his

Hei - lig - tum, in sei - nem Hei - lig -
ho - ly place, with - in his ho - ly

löb - - - -
splen - - - -

- lich zu in sei - nem Hei - lig - tum,
- dors dwell with - in his ho - ly place,

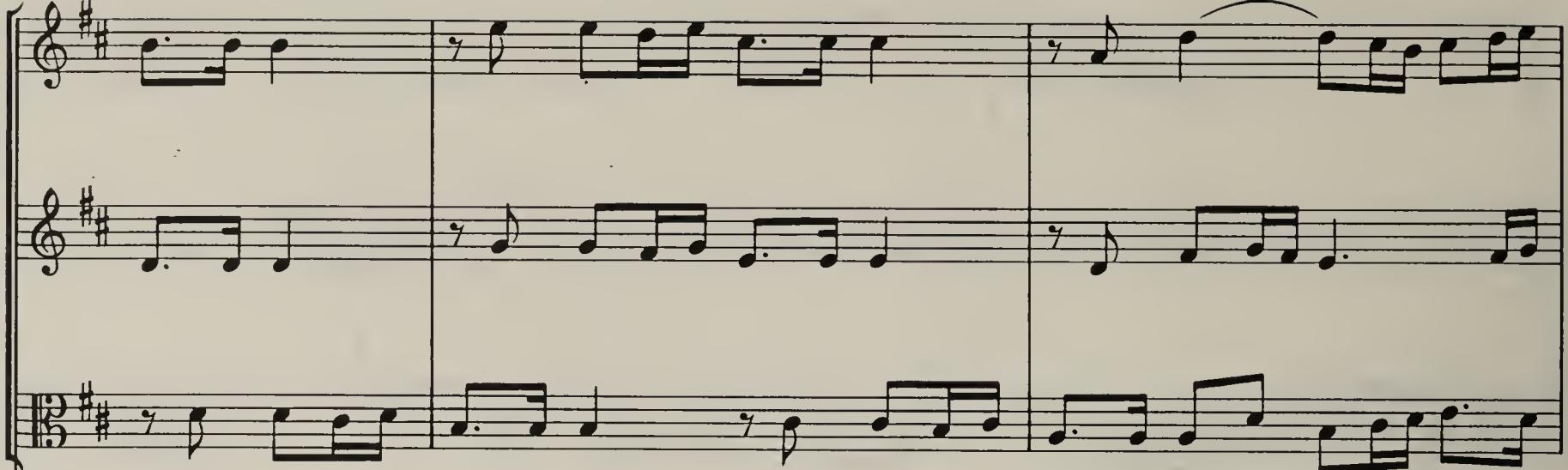
- - - -
- - - -

- lich zu in sei - nem Hei - lig - tum,
- dors dwell with - in his ho - ly place,



(38)

46



(38)

wal - tig - lich,
might - y acts,

und ge - het ge-wal - tig - lich
his val - iant and might - y acts

und löb - - -
and splen - - -

wal - tig - lich,
might - y acts,

und ge - het ge-wal - tig - lich
his val - iant and might - y acts

und löb - - -
and splen - - -

und ge - het ge - wal - tig - lich,
his val - iant and might - y acts,

wal - tig - lich,
might - y acts,

und ge - het ge - wal - tig - lich
his val - iant and might - y acts

wal - tig - lich und löb - - -
might - y acts and splen - - -

und ge - het ge - wal - tig - lich,
his val - iant and might - y acts,

und ge - het ge - wal - tig - lich und löb - - -
his val - iant and might - y acts and splen - - -

(38)

41

41

- lich, und löb -
- dors, and splen -

- lich zu, und löb - lich
- dors dwell, and splendors

- lich zu, und löb - lich
- dors dwell, and splen -

41

44

48

44

- lich zu in sei - nem Hei - lig -
 - dors dwell with - in his his ho - ly
 - lich zu in sei - nem Hei - lig - tum,
 - dors dwell with - in his his ho - ly place,
 zu, und löb - - lich zu in sei - nem Hei - lig - tum,
 dwell, and splen - - dors dwell with - in his his ho - ly place,
 - lich zu in sei - nem Hei - lig - tum,
 - dors dwell with - in his his ho - ly place,

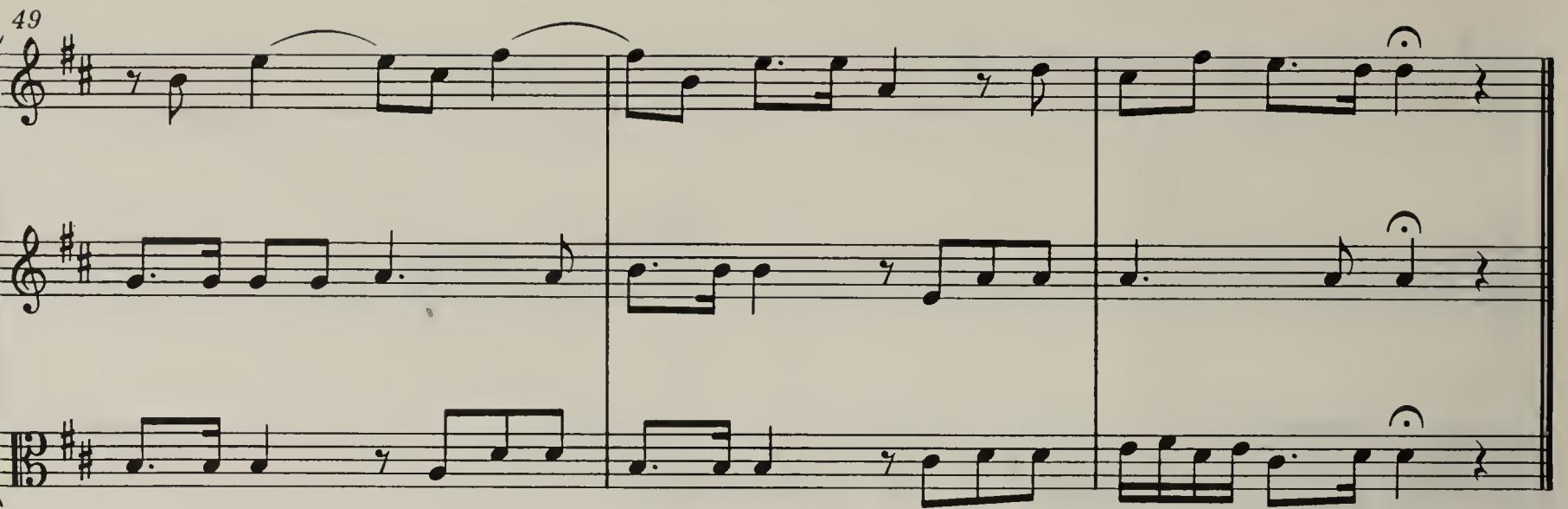
44

tum, in sei - nem Hei - lig-tum,
 place, with - in his ho - ly place,

in sei - nem Hei - lig - tum, in sei - nem
 with-in his ho - ly place, with-in his

in sei - nem Hei - lig-tum, in sei - nem
 with-in his ho - ly place, with-in his

in sei - nem Hei - lig - tum, in sei - nem Hei - lig-tum, in sei - nem
 with-in his ho - ly place, with-in his ho - ly place, with - in his



49

In sei - - - nem Hei - lig - tum, in sei - nem Hei - lig - tum.
with - in his ho - ly place, with - in his ho - ly place.

Hei - lig - tum, in sei - - nem Hei - lig - tum, in sei - nem Hei - lig - tum.
ho - ly place, with - in his ho - ly place, with - in his ho - ly place.

Hei - lig - tum, in sei - nem Hei - lig - tum, in sei - nem Hei - lig - tum.
ho - ly place, with - in his ho - ly place, with - in his ho - ly place.

Hei - lig - tum, in sei - - nem Hei - lig - tum, in sei - nem Hei - lig - tum.
ho - ly place, with - in his ho - ly place, with - in his ho - ly place.

49

7. Solo

*Violino I, II
(o Violino solo)*

Alto

Organo

Violoncello

Contrabbasso

4

4

4

7

7

7

simile

Ihr Völ - ker,
Ye peo - ples,

ihr Völ - ker, brin - get
ye peo - ples, now as -

52

10

her, ihr Völ-ker, brin-get her dem Herrn,
cribe, ye peo-ples, now as - crie to God,

10

13

Völ-ker, brin-get her, ihr Völ-ker, brin-get her dem Herrn
peo-ples, now as - crie, ye peo-ples, now as - crie to God

(15)

Eh - glo -

18

18

3 3 3

- re und Macht,
- ry and strength,

ihr
ye

18

(20)

(20)

Völ - ker, brin - get her, ihr Völ - ker, brin - get her dem Herrn
peo - ples, now as - crie, ye peo - ples, now as - crie to God

(20)

23

23

Eh -
glo -

23

54

(25)

3 3 3

- - - re und Macht, brin - get her dem Herrn Eh - re und Macht!
- - - ry and strength, now as - ccribe to God glo - ry and strength.

(25)

(27)

(27)

(27)

(30)

(30)

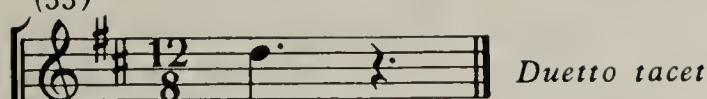
(30)

re und Macht, brin - get her dem Herrn Eh - re und Macht!
ry and strength, now as - ccribe to God glo - ry and strength.

8. Duetto

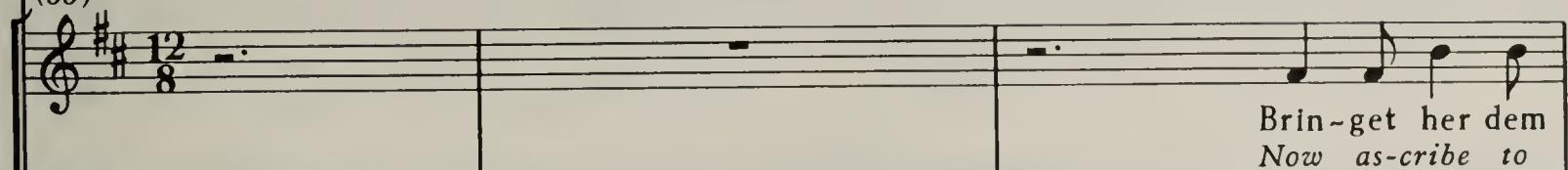
(33)

Violino I, II



(33)

Soprano



Alto



(33)

Organo



Violoncello



Contrabbasso

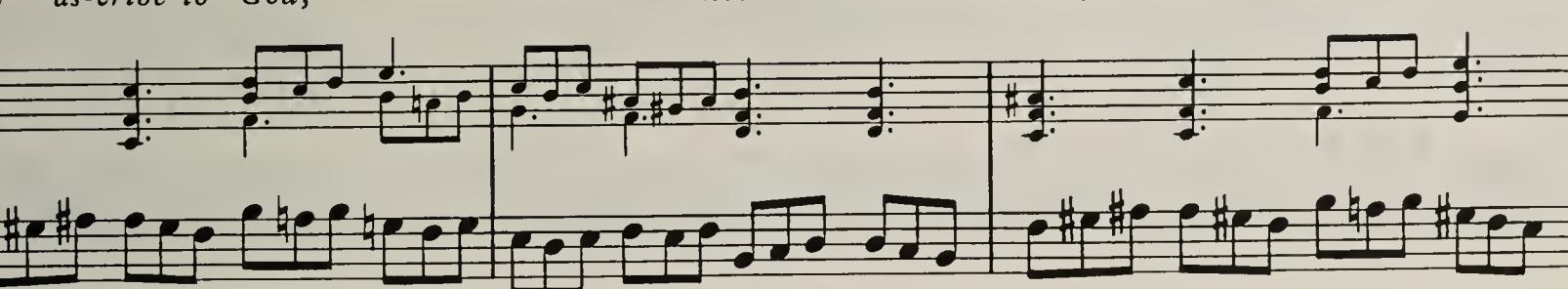


[Solo]

36

Herrn,
God,brin - get her dem Herrn die
now as-ccribe to God theBrin - get her dem Herrn,
Now as-ccribe to God,brin - get her dem Herrn,
now as-ccribe to God,

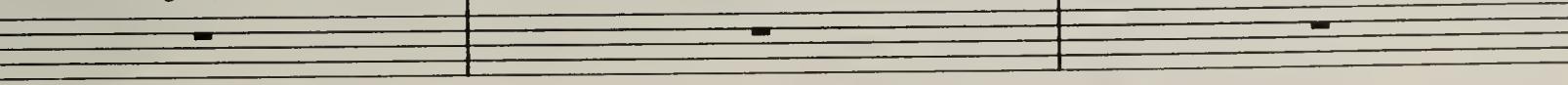
36



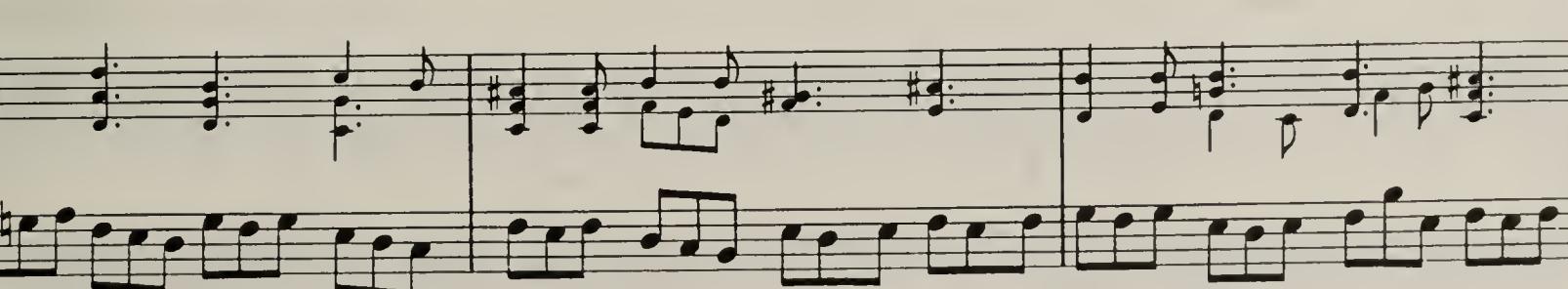
ossta:



39

Eh - - - re sei - nes
glo - - ry of his name mostNa - mens, die Eh - - -
ho - ly, the glo - - - ry- re sei - nes Na - -
of his name most ho - -

39



42

56

mens,
ly,

brin-get her dem Herrn,
now as-cribe to God,

brin-get her dem
now as-cribe to

42

45

Herrn die Eh - re sei - nes Na - mens, die Eh -
God the glo - ry of his name most ho - ly, the glo -
ossta:

45

(47)

brin-get Ge- schen-ke und kommt
bring all your of-frings and come,

re sei - nes Na - mens,
of his name most ho - ly;

brin-get Ge-schen - ke und
bring all your of-frings and

(47)

(52)

(52)

fe,
ple,

brin-get Ge-schen-ke und kommt,
bring all your of-f'rings and come,

fe, brin-get Ge-schen-ke und kommt in sei-ne Vor-hö -
ple, bring all your of-f'rings and come, O come to his tem -

(52)

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, which consist of eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp. It also contains measures 11 and 12, showing a continuous eighth-note pattern. Measures 11 and 12 are separated by a vertical bar line.

55

55

A musical score for piano, featuring two staves. The top staff is in treble clef and G major (two sharps), with a dynamic instruction 'f' followed by a forte dynamic 'ff'. The bottom staff is in bass clef and G major. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a forte dynamic 'f'.

57

in sei-ne Vor-hö -
O come to his tem -

kommt,
come,

brin-get Geschen-ke und kommt in sei-ne Vor-
bring all your of-frings and come, O come to his

57

- fe, in sei-ne Vor-hö - fe,
- ple, O come to his tem - ple,

in sei-ne Vor-hö -
O come to his tem -

59

hö - fe,
tem - ple,

in sei-ne Vor - hö -
O come to his tem -

59

- fe, in sei-ne Vor-hö - fe,
- ple, O come to his tem - ple,

in sei-ne Vor-hö -
O come to his tem -

61

- fe, in sei-ne Vor-hö - fe,
- ple, O come to his tem - ple,

brin-get Ge-schen-ke und kommt in sei-ne Vor-
bring all your of-frings and come, O come to his

- fe, brin-get Ge-schen - ke
- ple, bring all your of - frings

und kommt,
and come,

61

- fe, in sei-ne Vor-hö - fe,
- ple, O come to his tem - ple,

brin-get Ge-schen-ke und kommt in sei-ne Vor-
bring all your of-frings and come, O come to his

- fe, brin-get Ge-schen - ke
- ple, bring all your of - frings

und kommt,
and come,

9. Coro

Largo

Violino I

Violino II

Viola

Soprano

Be - tet an,
Pray to God,

be - tet an den,
pray to God the

Alto

Be - tet an,
Pray to God,

be - tet an den
pray to God the

Tenore

8 Be - tet an,
Pray to God,

be - tet an den
pray to God the

Basso

Be - tet an,
Pray to God,

be - tet an den
pray to God the

Organo

Violoncello
Contrabbasso

[*Tutti*]

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff a treble clef with a key signature of one sharp, and the bottom staff a bass clef. All staves are in common time. The first measure consists of eighth notes and sixteenth-note patterns. The second measure contains a single note followed by a fermata. The third measure is a rest. The fourth measure consists of eighth notes and sixteenth-note patterns.

4

[Solo]

Herrn im hei - li-gen Lord in ho - ly at - Schmuck,
tire,

[Tutti]

be - tet an,
pray to God,

8

Herrn im hei - li-gen Lord in ho - ly at - Schmuck,
tire, pray

be - tet an,
to God,

Herrn im hei - li-gen Lord in ho - ly at - Schmuck,
tire,

be - tet an,
pray to God,

Herrn im hei - li-gen Lord in ho - ly at - tire,

be - tet an,
pray to God,

Musical score for piano, page 4, measures 1-3. The score consists of two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 1 starts with a half note followed by a quarter note. Measure 2 starts with a half note followed by a quarter note. Measure 3 starts with a half note followed by a quarter note.

7

be - tet an den
pray to God the

Herrn im hei - li-gen
Lord in ho - ly at -

Schmuck, im hei -
tire, to God _____

be - tet an den
pray to God the

Herrn im hei - li-gen
Lord in ho - ly at -

Schmuck,
tire,

be - tet an den
pray to God the

Herrn im hei - li-gen
Lord in ho - ly at -

Schmuck,
tire,

be - tet an den
pray to God the

Herrn im hei - li-gen Schmuck,
Lord in ho - ly at - tire,

7

11

ossia:

11

- - li-gen, im hei - li - gen Schmuck, im hei - - - - - li-gen, im
the Lord, in ho - ly at - - tire, to God *the Lord in*

hei - - - - - li - gen Schmuck, im
ho - - - - - ly at - - tire, in

im hei - - - - - li - gen Schmuck, im hei - - - - -
in ho - - - - - ly at - - tire, in ho - - - - -

im hei - li - gen Schmuck, im hei - - - - - li - gen, im
in ho - ly at - - tire, to God *the Lord,* in

11

Piano accompaniment (Bass line and harmonic chords):

(13)

Three staves of musical notation in 3/8 time, key signature of two sharps. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef.

(13)

Three staves of musical notation in 3/8 time, key signature of two sharps. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef.

hei - li - gen Schmuck, im hei - - - - li - gen Schmuck,
ho - ly at - tire, in ho - - - - ly at - tire,
im hei - li - gen
in ho - ly at -

hei - li - gen Schmuck, im hei - - - - li - gen Schmuck,
ho - ly at - tire, in ho - - - - ly at - tire,
im hei - li - gen
in ho - ly at -

⁸ - - li - gen Schmuck, im hei - li - gen Schmuck,
- - ly at - tire, in ho - ly at - tire,
im hei - li - gen
in ho - ly at -

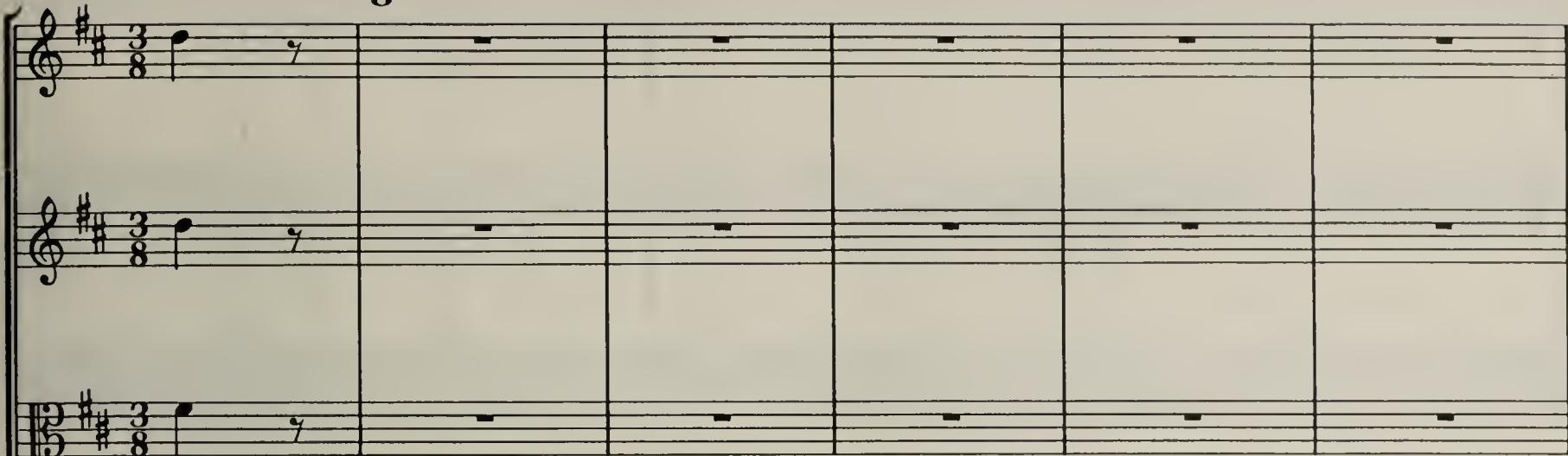
hei - li - gen Schmuck, im hei - li - gen Schmuck,
ho - ly at - tire, in ho - ly at - tire,
im hei - li - gen
in ho - ly at -

(13)

Two staves of musical notation in 3/8 time, key signature of two sharps. The top staff shows chords in the treble clef, and the bottom staff shows notes in the bass clef.

Allegro

17 65



17

Schmuck!
tire.

Schmuck!
tire.

Schmuck!
tire.

Schmuck! Es fürch-te ihn al - - - - - - - - - - - -
tire. Re - vere him, O all,

Es
Re -

The score consists of three staves of musical notation in 3/8 time with a key signature of two sharps. The top two staves have a treble clef, and the bottom staff has a bass clef. The vocal parts are mostly silent, with occasional single notes or short melodic fragments. The lyrics are written below the staves, corresponding to the vocal parts. The vocal parts are mostly silent, with occasional single notes or short melodic fragments. The lyrics are written below the staves, corresponding to the vocal parts.

17

The score continues with two staves of musical notation in 3/8 time with a key signature of two sharps. The top staff has a treble clef, and the bottom staff has a bass clef. The vocal parts are mostly silent, with occasional single notes or short melodic fragments. The lyrics are written below the staves, corresponding to the vocal parts.

23

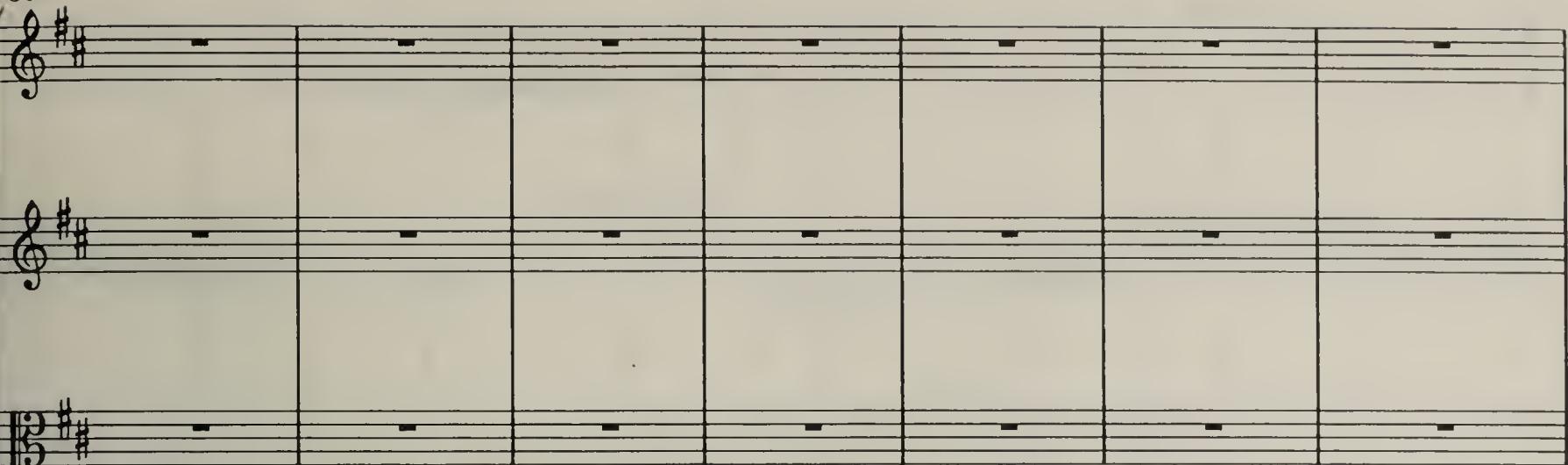
23

fürchte ihn
 vere him, O
 all

Es
 Re- fürchte ihn
 vere him, O
 all

- - - - -
 le, al- - le
 O all ye Welt,
 lands, al - -
 all

23



Es fürchte ihn al - - -
Re - vere him, O all, - - -

- le, al - le Welt, al - le Welt, es fürch-te ihn al - le Welt,
O all ye lands, all ye lands, re - vere him, O all ye lands,

- - - - le Welt, al - le, al - le Welt, es fürch-te ihn
ye lands, all, O all ye lands, re - vere him, O

Musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The vocal parts are supported by a harmonic basso continuo line at the bottom.

Musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The vocal parts are supported by a harmonic basso continuo line at the bottom.

Musical score page 68, measures 37-38. The score consists of three staves. The top staff uses a treble clef and has a key signature of two sharps. It begins with a rest followed by a sixteenth-note pattern. The middle staff uses a treble clef and has a key signature of one sharp. It starts with a rest and continues with rests throughout measure 37. The bottom staff uses a bass clef and has a key signature of one sharp. It also starts with a rest and continues with rests throughout measure 37. Measure 38 begins with a sixteenth-note pattern on the top staff, continuing the established rhythmic pattern.

37

le, al - le, O all ye lands, Welt, lands,
 al - le Welt, all, O all ye lands, Welt, lands,
 al - le Welt, all ye lands,
 al - le Welt, all ye lands,

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of several measures, with measure 37 starting with a half note followed by a quarter note. Measures 38-40 feature complex sixteenth-note patterns in the upper staff. Measure 41 begins with a half note in the lower staff. Measures 42-44 show eighth-note patterns in the upper staff. Measure 45 starts with a half note in the lower staff. Measures 46-48 feature eighth-note patterns in the upper staff. Measure 49 begins with a half note in the lower staff.

[senza Contrabbasso] [Tutti]

44

This system contains three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. All staves are in common time (indicated by '44'). The top staff features sixteenth-note patterns. The middle staff has eighth-note patterns. The bottom staff has eighth-note patterns.

44

This system contains four staves. All staves are in treble clef and common time (indicated by '44'). The staves are mostly blank, with a few short horizontal dashes indicating note heads.

44

This system contains two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (indicated by '44'). The top staff consists of a series of quarter-note chords. The bottom staff features eighth-note patterns.

51
70

This page contains measures 51 through 70. The top staff consists of six voices, with the first four voices having eighth-note patterns and the last two voices having sustained notes. The middle staff has three voices, with the first voice having eighth-note patterns and the second and third voices having sustained notes. The bottom staff has two voices, with the first voice having eighth-note patterns and the second voice having sustained notes.

51

This page contains measures 51 and 52. The top staff has three voices, with the first voice having sustained notes and the second and third voices having eighth-note patterns. The middle staff has three voices, with the first voice having sustained notes and the second and third voices having eighth-note patterns. The bottom staff has two voices, with the first voice having sustained notes and the second voice having eighth-note patterns.

51

This page contains measures 51 and 52. The top staff has three voices, with the first voice having sustained notes and the second and third voices having eighth-note patterns. The middle staff has three voices, with the first voice having sustained notes and the second and third voices having eighth-note patterns. The bottom staff has two voices, with the first voice having sustained notes and the second voice having eighth-note patterns.

58

71

58

es
re - es

fürch-te ihn
vere him, O
al -
all

le, al - le
O all ye

58

re - es

fürch-te ihn
vere him, O
al -
all

le, al - le
O all ye

58

re -

[senza Violoncello e Contrabbasso]

A musical score for three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature is one sharp. Measures 99-105 are shown, with measure 99 starting with a half note followed by a rest. Measures 100-104 show various patterns of eighth and sixteenth notes. Measure 105 concludes with a half note followed by a rest.

65

65

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 65 starts with a dotted half note followed by an eighth note. Measures 66-69 show various patterns of eighth and sixteenth notes. Measure 70 concludes with a half note followed by a repeat sign and the start of a new section.

[*Tutti*]

72

73

72

- le
ye Welt, al -
lands, all -

Welt,
lands,

es re - fürch-te ihn vere him, O al -
all -

- le, ye, al -
all -

- le Welt, ye lands, all ye, al - le,
all ye, al - le,
all ye,

- le, ye, al - le,
all ye,

72

F.

74

79

79

- - - le Welt,
ye lands,

re - es fürch-te ihn
vere him, O

al - - -

- - - le Welt, al - - -
ye lands, all - - -

al - - - - - - - - - -

al - - - - - - - - - -

al - - - - - - - - - -

al - le, al - - - - - - - - - -
all ye, all - - - - - - - - - -

al - - - - - - - - - -

al - - - - - - - - - -

79

86

86

[Soli]

Welt, al -
lands, all -

Welt, al -
lands, all -

Welt,
lands,

Welt,
lands,

86

Musical score page 76, measures 1-4. Treble, alto, and bass staves are shown. Measures 1-3 are mostly rests. Measure 4 starts with a bass note followed by a treble eighth note, then a series of eighth-note pairs.

[Tutti]

alle ye Welt, lands, al -
alle ye Welt, es re - fürch-te ihn vere him, O al -
[Tutti]
es re - fürch-te ihn vere him, O al -
[Tutti]
es re - fürch-te ihn vere him, O al -

Musical score page 76, measures 5-8. The vocal parts sing "alle ye Welt, lands, al -" and "alle ye Welt, es re - fürch-te ihn vere him, O al -". The bass part continues its eighth-note pattern.

Musical score page 76, measures 9-12. The bass part continues its eighth-note pattern.

77

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains measures 100 through 101. Measure 100 starts with a forte dynamic (f) and includes a measure repeat sign. Measure 101 begins with a half note followed by a fermata. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It also contains measures 100 through 101. Measure 100 includes a measure repeat sign. Measure 101 features eighth-note patterns and includes a measure repeat sign.

A musical score page showing three staves of music. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is two sharps. Measure 107 begins with a sixteenth-note pattern in the top staff. The middle staff has a eighth-note followed by a sixteenth-note. The bass staff has eighth-note pairs. Measures 108-109 show eighth-note patterns in all three staves. Measures 110-111 continue the eighth-note patterns. Measures 112-113 show eighth-note patterns in all three staves. Measures 114-115 continue the eighth-note patterns. Measures 116-117 show eighth-note patterns in all three staves.

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It consists of five measures, each starting with a quarter note followed by a rest. The first measure contains three eighth-note chords. The second measure has a sixteenth-note chord followed by a quarter note and a rest. The third measure has a sixteenth-note chord followed by a quarter note and a rest. The fourth measure has a sixteenth-note chord followed by a quarter note and a rest. The fifth measure has a sixteenth-note chord followed by a quarter note and a rest. The bottom staff uses a bass clef and has a key signature of one sharp. It consists of five measures. The first measure has a quarter note followed by a rest. The second measure has a sixteenth-note bass line followed by a quarter note and a rest. The third measure has a sixteenth-note bass line followed by a quarter note and a rest. The fourth measure has a sixteenth-note bass line followed by a quarter note and a rest. The fifth measure has a sixteenth-note bass line followed by a quarter note and a rest.

Das folgende Verzeichnis umfaßt alle wesentlichen Abweichungen der Ausgabe von den beiden Quellen. Eine Ausnahme machen die typographisch in der im Vorwort angegebenen Weise als Zusätze gekennzeichneten Ergänzungen des Herausgebers. Im Interesse der Übersichtlichkeit des Verzeichnisses und der Begrenzung seines Umfangs werden nicht im einzelnen nachgewiesen:

- Nachlässigkeiten der Akzidentiensetzung, soweit es sich um bloße Auslassungen handelt und über das tatsächlich Gemeinte kein Zweifel besteht;
- Notationsunregelmäßigkeiten und -unterschiede von rein orthographischer Bedeutung (z. B. fehlende Fermaten beim Schlußakkord eines Satzes);
- Schreibversehen, die sich aus einer gleichlautenden Stimme richtigstellen lassen (beispielsweise Fehler in einer der beiden Continuostimmen der Berliner Handschrift);
- fehlende Haltebögen, soweit diese nach einer der beiden Quellen oder einer von mehreren gleichlautenden Stimmen zu ergänzen sind;
- in den Vorlagen nicht ausnotierte Colla-parte-Führungen von Instrumental- und Singstimmen;
- unproblematische und für die Praxis belanglose Mängel und Divergenzen der Balkung und Textunterlegung in den Singstimmen;
- Änderungen der Textorthographie und geringfügige Abweichungen in der Lautung.

In den Singstimmen wurden Bögen, die, ohne ersichtliche artikulatorische Bedeutung und offenbar aus bloßer Schreibgewohnheit gesetzt, zusammengebalkte Noten verbinden, stillschweigend weggelassen.

Das Trillerzeichen ist einheitlich in der von König verwendeten Form + wiedergegeben. Die normalgroße Wiedergabe besagt hier lediglich, daß wenigstens eine der beiden Handschriften einen Triller fordert; auf einen ins einzelne gehenden Quellennachweis wird dabei verzichtet.

Bei Tonhöhenangaben, die sich auf die transponierte Continuostimme der Berliner Handschrift beziehen, bleibt die Transposition unberücksichtigt.

Abkürzungen:

Quellen

B = Handschrift Mus. ms. ²¹₁ 728 der Musikabteilung der Staatsbibliothek Preußischer Kulturbesitz, Berlin.

F = Handschrift Ms. Ff. Mus. 1371 der Stadt- und Universitätsbibliothek Frankfurt am Main, Partitur (ohne die Stimmen).

Stimmbezeichnungen

V = Violino, Violini

Va = Viola

S = Soprano

A = Alto

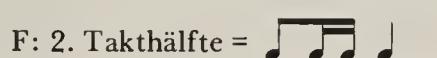
T = Tenore

Bv = Basso (Basso vocale)

Bc = Basso continuo

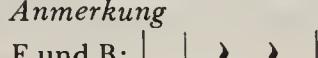
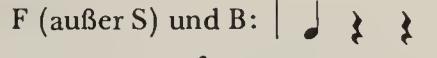
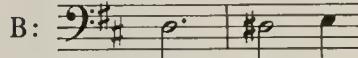
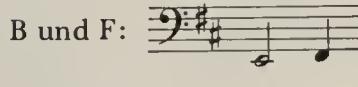
1. Sonata

F: ohne Satzbezeichnung „Sonata“ — B: ohne Tempoangabe „Vivace“. — Die *Sonata* ist in B ein selbständiger Satz, der mit einem nach T. 23 angefügten weiteren Viervierteltakt folgendermaßen schließt:

Takt	Stimme	Anmerkung
8	Va	B: 7 statt 5. Note
	Bc	F: 1. Note ohne ♯
10	Va	B: 8. Note = e ¹
14	V II	B: statt 5.-6. Note eine Viertelnote fis ²
15	Va	F: 3. Note = d ¹
18	Va	B: 
21	V II	B: 2.-4. Note = h ¹ -cis ² -d ²
21/22	Va	F: 
23	Va	F: 2. Takthälften = 

2. Coro

Satzüberschrift in B: „Tutti“. — F: ohne Satzbezeichnung.

Takt	Stimme	Anmerkung
24	Bc	F und B: 
30	V I, II, Va, Bc	F und B:  (vgl. T. 24, 34, 36, 54)
33	S	B: 5. Note = h ¹ F: 5. Note = a ¹ F: 2. Note = a ¹
	A	
34	S, A, T, Bv	F (außer S) und B: 
36	S	B: 4. Note = e ²
37	A	B: 5. Note = a ¹
38	S	B: 5. Note = d ²
39	A	B: 1. Note = e ¹
39-40	Bc	B: 
42	Bc	B: 
44	Bc	B und F: 
45	Bv	F: 2. Note = cis
54	Bc	F: 
59	S	F: 1. Note = cis ²
63-64	V I	F: 
64	A	F: a ¹

	68	Bc	B und F: g (ohne ♯)	42	Bv	B: letzte Note mit Trillerzeichen		
	70-72	Bc	F:	43	Va	B: 3. Note = cis ¹		
	71-73	A	B: Pausen bis einschließlich 1. Viertel von T. 73	43/44	VI	B und F: ohne Haltebogen		
	75	A	F:			5. Solo		
		T	F: ⌍ ⌍ ⌍			In B zu Beginn: „Allegro. Basso“. — F: ohne Satz- und Tempo- bezeichnung.		
		Bv	F:	52-54	Bc	<i>Takt</i>	<i>Stimme</i>	<i>Anmerkung</i>
	80	Bc	B: d	54	Va	B:		
				55-59	Va	B: 1. Note = e ¹		
						B: T. 55 fehlt, T. 59 ist doppelt vorhanden (unvollständige Korrektur eines Spartierfehlers)		
						B: 2. Note = d ²		
				57	V II	B: ⌍ ⌍ ⌍		
				59	Bc	B: 5. Note = d ²		
				63	V I	B: 5. Note = d ²		
				64	V II	F: 1. Note = H		
				75	Bv	B und F: 3. Note ohne ♯		
				76	Bv	B und F: 2. Note ohne ♯		
					Bc	B: G-E-D-E		
				77	Bv	F: H-E-D-E		
						F: 1. Note = Fis		
				82	Bv	B:		
				93	V I	B: 6. Note = e ²		
				93-94	V II	F:		
						(unvollständige Korrektur eines Kopierversehens)		
				95	V II	B:		
				96	V II	B und F: 6. Note = gis ¹		
					Va	F:		
				97	V I	F: 2. Note = d ² (aus cis ² korrigiert)		
				98	Bc	B und F: ⌍ ⌍ ⌍		
				98-99	Bv	F: Pausen		
				103-104	Bv	F:		
						B: ⌍ ⌍ ⌍		
						B: e statt E		
						B: 5. Note = a ²		
						F: 3.-4. Note = h ¹ -a ¹		
						B: 6. Note = e ²		
						F: 1.-2. Note = fis ¹ - dis ¹		
						B: 3.-4. Note = dis ¹ (mit Trillerzeichen) -e ¹ , aus e ¹ -dis ¹ korrigiert		
						B: ⌍ ⌍ ⌍		
						B: „Heiden“ statt „Völker“		
						B und F:		
						F: ⌍ ⌍ ⌍		
						B: a ¹ -a ¹		
						F: dis ²		

Bv F: 4. Note = B:
Bv

V I F: 1.-5. Note = g¹
VI B: statt 1. Note
Bc B:

V II B: 2. Note = d²
VI B: 1.-2. Note = d²-cis²
V II B:

6. Coro

Satzüberschrift in B: „Tutti“. Der Text ist in B in den ersten Taktten unvollständig, und von T. 10 an nur noch im Baß unterlegt. Der Basso continuo setzt in B erst mit dem Vokalbaß zusammen in T. 10 ein. — F: ohne Satzbezeichnung. Von T. 38 Mitte an sind in F Tenor und Baß, letzterer mit Ausnahme von T. 49, ohne Text.

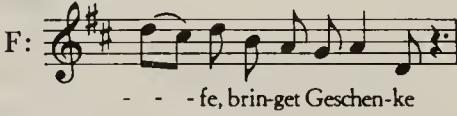
Takt	Stimme	Anmerkung
3	Bc	F:
6	A	B und F: 5. Note = gis ¹
8	A	F: 2.-3. Note = g ¹ -fis ¹
9	S	B:
11	T	F: 7. Note ohne Punkt
12	S	B:
A		B: 5.-6. Note =
Bv		B: Silbe „präch-“ von T. 11 weiter melismatisch bis zur 4. Note von T. 12
13	S	F: 5.-7. Note: fehlt
15	S	B: (ohne Text)
Bv		B und F: 6. Note = g
Bc		B: 2.-3. Note = statt
16	A	F: 3. Note = fis ¹
T		F: - - lich und präch-tig für (B: ohne Text)
19	S	F: 6. Note = cis ²
A		F: 1. Note = punktiertes Viertel h ¹
Bc		F: 3. Note = d
20	Bv	F: 3. Note = A (aus cis korrigiert)
Bc		B: 2.-3. Note = statt
20-26	T	F: im Anschluß an die 1. Note von T. 20 eine falsche und durchgestrichene, aber nicht berichtigte Eintragung; T. 26 ist leergelassen.
22	Bv	B: 1. Note = cis
		F: 3.-6. Note = cis ¹ -h-e-e (korrigiert aus cis-H-E-E)
Bc		B: 2.-3. Note = statt

25	V II	B: 5.-6. Note = fis ¹ -e ¹	81
	A	F: 5.-6. Note = 2 Achtel g ¹ -g ¹	
	T	B (zu F s. Anm. zu T. 20-26):	
28	A	5. Note = d	
29	S	F: 4. Note = e ¹ (V II ist hier nicht ausgeschrieben)	
	T	B: 2.-3. Note = fis ¹ -d ¹	
30	Va	B: 4.-6. Note = e ¹ -e ¹ -e ¹	
31	A	B: 6. Note = a	
	Bv	B: 6. Note = fis ¹	
32	A	B: 7. Note = d	
33	Bc	B: 4. Note = h ¹	
		B: wie Bv	
34	A	F: 1.-2. Note =	
35	T	B: 8.-9. Note = cis ¹ -cis ¹	
37	A	F: 6. Note = d ¹	
		B: 8. Note = d ¹	
		(V II ist hier in F und B nicht ausgeschrieben)	
39-40	Bc	B: wie Bv	
40	Bv	F: 1.-2. Note =	
42	T	B: statt der 2. Note 2 Achtel d ¹ -d ¹ (ohne Text)	
45	S	F: 5. Note = a ¹ (V I ist hier nicht ausgeschrieben)	
46	T	F: 5.-6. Note =	
47-51	Bc	B: wie Bv	
49	T	F: 4. Note =	
		7. Solo	
		Satzüberschrift in B: „Aria pour Alto Solo“. — F: ohne Satzbezeichnung. — Die Violinstimme ist in B ohne Besetzungsangabe, in F steht: „Violini all’Unisoni“. Die Legatobögen im Violinpart stehen nur in F. — B notiert — auch im folgenden Satz — am Schluß eines Melodieabschnitts in der Singstimme verschiedentlich statt (T. 11, 13, 15, 18, 26). — Der Basso continuo ist in B von T. 16 bis zum Ende des folgenden Satzes (T. 69) nur einfach notiert, und zwar zunächst untransponiert, von der letzten Note von T. 23 an bis zum Ende von T. 33 transponiert, von da an wieder untransponiert.	
Takt	Stimme	Anmerkung	
2	V	F: 2. Note = d ² , 8. Note = a ²	
3	V	F: 8. Note = a ¹ , 11. Note = a ¹	
	Bc	B: 4. Note = d	
4	V	F: 4. Note = g ¹	
6	V	B: zu Beginn von T. 6, d. i. zugleich am Akkoladenbeginn, über dem Violinsystem die Angabe „piano“, die vielleicht zu T. 7/8 oder 9/10 des Violinparts, vielleicht aber auch zu dem darüberstehenden 1. Takt des Basso continuo gehört.	
		F: 4. Note = a	
13	Bc	B: 5. Note = g ¹	
16	A	F: 6. Note = d ¹	
17	A	B: 7. Note = h	
		F: 1.-9. Note =	
18	A	B: 5. Note = h ¹	
20	V	F: 4. Note ohne, 6. Note mit Auflösungszeichen (b). (B: 4. und 6. Note ohne Akzidens).	
21	A	F: 13. Note = d ²	
		B: nach der 2. Note statt der Pause eine punktierte Viertelnote dis	
23	A	B: 8.-9. Note =	
24	Bc		
26	A		

28	V	B: 7. Note = g ²
29	V	B: 13. Note = h ¹
31	V	F: 2. Note = d ¹
33	V	F: 7. Note mit Fermate
	Bc	F: 3. Note mit Fermate

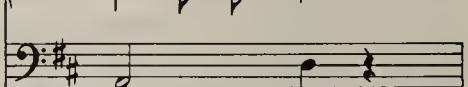
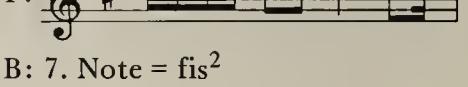
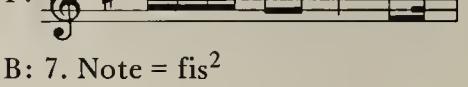
8. Duetto

F: ohne Überschrift. – In B setzt der Alt, offenbar aufgrund eines Spartierversehens, einen Takt zu früh (mit T. 35) ein. Die Verschiebung der Stimme ist bis einschließlich T. 67 beibehalten; in T. 68 ist der Fehler behelfsmäßig durch die Wiederholung eines Taktes im Alt (T. 67 = T. 68) behoben (T. 68 und 69 sind also von der Taktverschiebung nicht betroffen). Die Angaben des folgenden Verzeichnisses beziehen sich bei der Altstimme von B auf die sinngemäß richtige Taktziffer. – Wie in Nr. 7, so notiert B auch hier an Phrasenschlüssen in den Singstimmen verschiedentlich ♫ statt ♪. (T. 36 Sopran und Alt; T. 38, 42, 44, 54 Sopran; T. 57 und 62 Alt). – Zur Notation des Basso continuo in B s. die Anm. zu Nr. 7. – In F lautet der Text stets: „die Ehre seinem Namen“.

Takt	Stimme	Anmerkung
35	S	B: 4. Note = cis ²
37	A	B: 4. Note = cis ²
	Bc	F: 1. Note = fis
38	S	B: 6. Note = d ²
39	Bc	B: 9. Note = e
40	A	B: abweichende Version wie in kleinerem Stich wiedergegeben (1. Note = fis ¹ statt fis ²)
	Bc	B: 10.-12. Note = cis-H-A
43	Bc	B: 9. Note = e
44	S	B und F: 4. Note = e ²
45	A	B und F: 2. Note = fis
	Bc	B: 7.-9. Note eine Oktave tiefer
46	Bc	F: 12. Note = fis
47	A	B: abweichende Version wie in kleinerem Stich wiedergegeben
	Bc	F: 5. Note = h
51	A	F: 3. Note = a ¹
52	A	F: 2. Note = h ¹
55	S	B und F: 1.-2. Note = ♪ ♪
	Bc	B: 6. Note = d
55/56	A	B und F: ohne Haltebogen
56	A	B und F: 2. Note = g ¹ (ohne ♯)
		F: 9. Note = e ¹
57	Bc	F: 8.-12. Note = H-A-G-Fis-E
58	Bc	B: 6. Note = G
59	S	F:  - fe, brin-get Geschen-ke
	Bc	B: 2. Note = c ² (mit ♫) B: 4.-6. Note = H-G-E
60	S	F: 2. Takthälfte: ♪ ♪ ♪ ♪ ♪ ♪ - hö - fe, in sei-ne Vor-
61	A	B: 6. Note = ♪
65-66	Bc	F: T. 65 und 66 sind ausgelassen, stattdessen sind T. 67 und 68 hier – und dann nochmals an der richtigen Stelle – eingetragen.
68	A	F: Pausen statt 11.-12. Note
	Bc	B: 3. Note = cis, 12. Note = fis

9. Coro

Satzüberschrift in B: „Tutti“. – F: ohne Satzbezeichnung. – In B ist der Text mit Ausnahme der Takte 23-25 (hier auch im Tenor), 54-65 (Sopran, Alt, Tenor) nur im Baß unterlegt; T. 35-43 sind ganz ohne Text. Der Basso continuo pausiert in B vom 2. Achtel von T. 39 an bis zum 1. Achtel von T. 42, und vom 3. Achtel von T. 54 an bis zum Baß-Einsatz in T. 69.

Takt	Stimme	Anmerkung
3	T	F: 1.-3. Note = fis ¹ -fis ¹ -fis ¹ (korrigiert aus e ¹)
4	VI	B: 4. Note = cis ²
	Bc	B: 4.-5. Note = ♪ statt ♫
5	A	B: 2.-4. Viertel: 
		(Akzidentiensetzung wie in der Handschrift). Die letzte Note (am Blattrand) fehlt.
		F: 
9	V II, A	(Akzidentiensetzung wie in der Handschrift)
	Bc	B und F: 4.-5. Note = cis ² -cis ²
11	Bc	B: 4.-5. Note = ♪ statt ♫
12	S	B und F: 4.-5. Note = ♪ statt ♫
	T	B: 2.-10. Note mit Ausnahme der 3. (eher g ²) und 7. Note (h ¹) wie in der Partitur zusätzlich in kleinerem Stich wiedergegeben
	Va, T	B: 2. Note = e ¹
13	Bc	B: 2. Note mit, 7. Note ohne ♫
	A	F: 2. und 7. Note ohne ♫
	Bc	B: 4.-5. Note = ♪ statt ♫
14	A	F: 3. Note = d ¹
	V II, A	B: 7. Note mit Trillerzeichen
15	Va	B: wie in der Partitur wiedergegeben, mit folgenden Ausnahmen: 3. Note = fis ¹
	Bv	2.-3. Note = ♪
	V I, II	2.-3. Note = ♪
	Va	F: 
	S	
	A	
	T	
	Bv	
	Bc	
16	VI	F: 
		B: 7. Note = fis ²

16	S	F: 2. Note = e ² , 4. Note = e ²	87	A	B: 5. Note = d ¹
	Bv	F: 3.-4. Note =	90	V II	B: 2. Note = fis ¹
	Bc	B: 1. Note = statt		A	B: (ohne Text)
22	Bc	F: (ohne Haltebogen T. 21/22)	91	T, Bv, Bc	B:
24	Bv	B:	92	A	B: 6. Note mit
29-33	T	B:	93	S	B: 4.-5. Note = d ² -e ²
			101	Bc	B: wie Bv
			108-109	S	B:
			110	A	(ohne Text; T. 108 ebenso auch in V I)
			111-113		F: 1. Note = h ¹
					B (Text nur im Baß unterlegt):
35	Bc	B:			
37	A	F:			
	T	B:			
53/54	V II	B:		S	
				A	
75	Va, T	B und F:		T	
80	Bv	F:		Bv, Bc	
85	Bc	B: 1. Note = Fis			
86-87	T	B: T. 86 ist ausgelassen, die beiden folgenden Takte sind entsprechend vorverschoben, T. 88 erscheint dann nochmals an der richtigen Stelle.			

[al - - - - - le, al - le Welt.]

[al - - - - - le, al - le Welt.]

[al - - - - - le, al - le Welt.]

[al - - - - - le, al - le Welt.]

GEORG PHILIPP TELEMANN

CHOR MIT BASSO CONTINUO

Biblische Sprüche. Erste Folge. 16 Motetten für Chor oder Soli SA oder SS und Männerstimme ad libitum mit Basso continuo (2 Violinen, Viola, Violoncello ad libitum) (K. Hofmann)
HE 39.101

Einzelausgaben daraus:

Und das Wort ward Fleisch	HE 39.002
Wachset in der Gnade	HE 39.003
Siehe, das ist Gottes Lamm	HE 39.004
Halt im Gedächtnis Jesum Christum	HE 39.005
Jesus Christus ist kommen	HE 39.006
Lobet den Herrn, alle Heiden	HE 39.007
Hosianna dem Sohne David	HE 39.008
Ja, selig sind, die Gottes Wort hören und bewahren	HE 39.009
Dies ist der Tag, den der Herr macht	HE 39.010
Ich habe Lust, abzuscheiden	HE 39.011
Der Herr ist mein Hirte	HE 39.012
Trachtet am ersten nach dem Reich Gottes	HE 39.013
Also hat Gott die Welt geliebt	HE 39.014
Meine Seele erhebt den Herrn	HE 39.015
Wie lieblich sind deine Wohnungen	HE 39.016
Amen. Lob und Ehre und Weisheit	HE 39.017

CHOR MIT SOLISTEN UND INSTRUMENTEN

Gott sei mir gnädig. Kantate für Soli SATB, Chor SATB, 2 Violinen, Viola und Basso continuo (T. Fedtke)	HE 10.186
Lobet den Herrn, alle Heiden. Psalm 117 für Chor SS oder SA, Männerstimme ad libitum, 2 Violinen, Viola ad libitum, 3 Trompeten und Pauken ad libitum und Basso continuo (K. Hofmann)	HE 39.103
Lukaspassion 1744 für Soli STB, Chor SATB, Querflöte, Oboe mit Oboe d'amore, Fagott, Violine solo, 2 Violinen, Viola und Basso continuo (F. Schroeder)	HE 10.210
Machet die Tore weit. Kantate für Soli SATB, Chor SATB, 2 Oboen, 2 Violinen, Viola und Basso continuo (T. Fedtke/ K. Hofmann)	HE 39.105
O Jesu Christ, dein Krippelein ist. Kantate für Sopran solo, Chor SATB, 2 Violinen, Viola und Basso continuo (G. Braun)	HE 10.282
Jauchzet, ihr Himmel. Kantate für Soli SA, Chor SA oder SAB, 2 Violinen und Basso continuo (K. Hofmann)	HE 10.253
Siehe, das ist Gottes Lamm. Kantate für Soli SA, Chor SA oder SAB, 2 Violinen und Basso continuo (K. Hofmann)	HE 10.193

SOLOGESANG

Erquicktes Herz, sei voller Freude. Kantate für Alt oder Baß, Violine und Basso continuo (F. Schroeder)	HE 10.043
Lauter Wonne, lauter Freude. Kantate für Sopran oder Tenor, Altblockflöte und Basso continuo (G. Braun)	HE 10.184
Sechs Arien aus dem „Harmonischen Gottesdienst“ für Sopran oder Tenor, Altblockflöte und Basso continuo (K. Hofmann)	HE 10.308

Weiche, Lust und Fröhlichkeit. Kantate für Sopran, Violine, Viola, Oboe ad libitum und Basso continuo (F. Schroeder)	HE 10.280
Jauchzet dem Herrn, alle Welt. Psalm 100 für Baß, Trompete, Violine, Viola und Basso continuo (K. Hofmann)	HE 39.106
Ich hebe meine Augen auf. Psalm 121 für Tenor oder Sopran, Violine oder Oboe und Basso continuo (K. Hofmann)	HE 39.111

INSTRUMENTALMUSIK

Sechs Duette für 2 Altblockflöten (K. Hofmann)	HE 11.219
Sonate a-moll für Altblockflöte, Oboe und Basso continuo (G. Braun)	HE 11.201
Sonate c-moll für Querflöte, Baßgambe (Viola, Violoncello) und Basso continuo (G. Braun)	HE 16.008
Suite h-moll für Querflöte, Violine (Oboe), Baßgambe (Violoncello) und Basso continuo (G. Braun)	HE 16.001
Chaconne f-moll für 2 Altblockflöten, 2 Violinen, Viola und Basso continuo (K. Hofmann)	HE 39.800
Konzert G-Dur („Grillen-Symphonie“) für Querflöte (Piccolo-flöte), Oboe, Chalumeau (Klarinette), 2 Violinen, Viola, 2 Kontrabässe (Violoncelli) und Basso continuo (P. Thalheimer)	HE 39.801
Drei Choralbearbeitungen für 2 Violinen, Viola und Basso continuo (K. Hofmann)	HE 13.027
Hamburgische Trauermusik für 3 Trompeten, Pauken, 2 Oboen, 2 Violinen, Viola und Basso continuo (K. Hofmann)	HE 13.045



